

**CIHM
Microfiche
Series
(Monographs)**

**ICMH
Collection de
microfiches
(monographies)**



Canadian Institute for Historical Microreproductions/Institut canadien de microreproductions historiques

© 2000

The copy filmed here has been reproduced thanks to the generosity of:

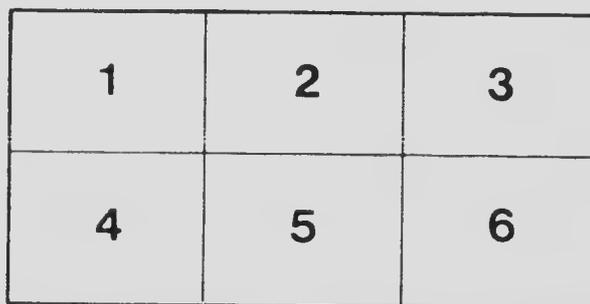
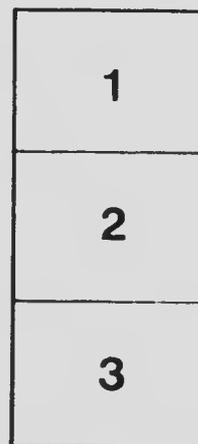
Ralph Pickard Bell Library
Mount Allison University

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol \rightarrow (meaning "CONTINUED"), or the symbol ∇ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

Ralph Pickard Bell Library
Mount Allison University

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole \rightarrow signifie "A SUIVRE", le symbole ∇ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

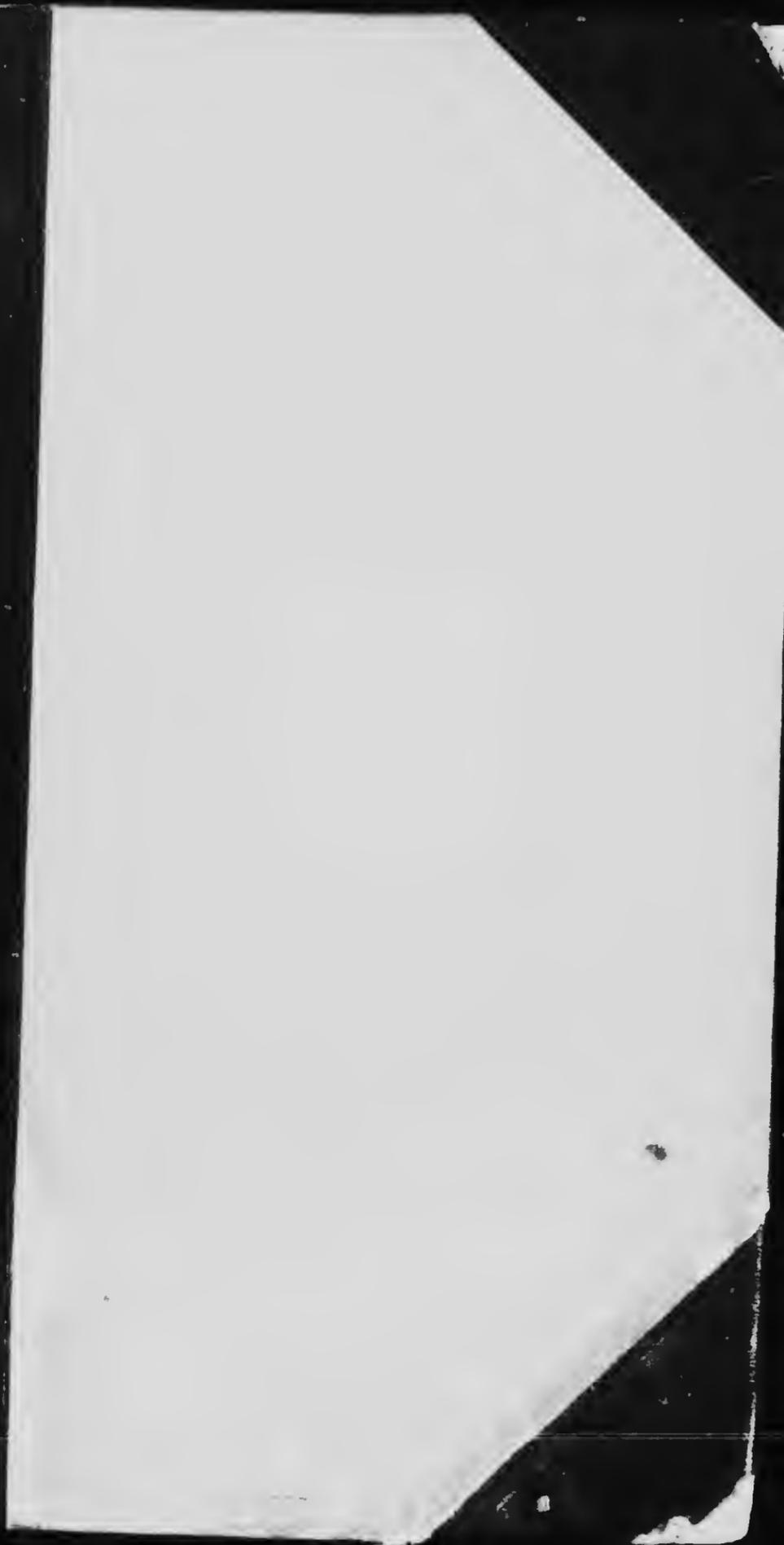
MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2



APPLIED IMAGE Inc

260 N. ZEEB RD.
ANN ARBOR, MI 48106
(313) 963-4500



Portrait of a man by J. M. W. Turner

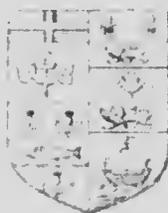
THE VENERABLE ARCHBISHOP



J. M. W. TURNER

Royal Canadian Edition

The Works
of
Gilles de Balzac



Adapted by the Hon. J. G. Bourne
Seraphite

Issued for Subscribers only through the
Cambridge Corporation Limited
Montreal



*Royal Canadian Edition
Limited to One Thousand Sets*

CONTENTS

PART I

	PAGE
<i>INTRODUCTION</i> - - - - -	ix
<i>ABOUT CATHERINE DE' MEDICI:</i> (<i>Sur Catherine de Médicis</i>)	
PREFACE - - - - -	3
PART I. THE CALVINIST MARTYR - - - - -	44
" II. THE RUGGIERI'S SECRET - - - - -	233
" III. THE TWO DREAMS - - - - -	308
<i>GAMBARA</i> - - - - - (<i>Gambara</i>)	327

PART II

<i>INTRODUCTION</i> - - - - -	ix
<i>SERAPHITA:</i> (<i>Séraphita</i>)	
I. SERAPHITUS - - - - -	2
II. SERAPHITA - - - - -	22
III. SERAPHITA—SERAPHITUS - - - - -	40
IV. THE CLOUDS OF THE SANCTUARY - - - - -	82
V. THE FAREWELL - - - - -	112
VI. THE ROAD TO HEAVEN - - - - -	123
VII. THE ASSUMPTION - - - - -	134
<i>LOUIS LAMBERT</i> - - - - - (<i>Louis Lambert</i>)	145

A 52036

CONTENTS

THE EXILES:

(*Les Proscrits*)

PAGE

ALMAE SORORI - - - - - 259

MAITRE CORNÉLIUS - - - - - 293
(*Maitre Cornélius*)

THE ELIXIR OF LIFE - - - - - 359
(*L'Elixir de longue Vie*)

(Translators, CLARA BELL, JAMES WARING and J. WALKER MCSPADDEN)

INTRODUCTION *

[*Sur Catherine de Médicis* is a composite work about which it is possible to give only brief bibliographical information here. For fuller details the reader must consult Lovenjoul's great book. It consists of an introduction and three separate parts or stories, written in inverse order to that which they occupy in the volume. The first part, "Le Martyr Calviniste," was published, without the Introduction, in *Le Siècle*, March 23 to April 4, 1841, under the title of "Les Lecamus." In 1813, along with the Introduction and the two other stories, it appeared in the three volumes, entitled "Catherine de Médicis Expliquée." In 1846, the present title, "Sur Catherine de Médicis," was adopted for the whole work, which entered the "Études Philosophiques" of the "Comedy." The second story, under the title of "Le Secret des Ruggieri," appeared in the *Chronique de Paris*, December 4, 11, 18, 1836, and January 22, 1837. It entered the "Études Philosophiques" in 1837, in 1843 was annexed to the first story as above, and in 1846 entered the "Comedy" under its present title, "La Confiance des Ruggieri." The third part, "Les Deux Rêves," appeared in *La Mode*, May 8, 1830, also in the *Revue des Deux Mondes*, December 1830, under the title of "Le Petit Souper." In 1831 it resumed its former title and formed part of the "Romans et Contes Philosophiques." In 1837 it entered the "Études Philosophiques," and in 1843 joined the two other parts as above. The original chapter divisions of the first two stories have, as in the "Comedy" generally, been suppressed. The characters naturally do not reappear. In writing the first part Balzac drew on Germeau's "Tumulte d'Amboise."

Gambara appeared in the *Revue et Gazette Musicale de Paris*, July 23, 30, and August 6, 13, and 20, 1837. In 1839 it was published in a volume along with "Le Cabinet des An-

* Copyright, 1900, by Thomas Y. Crowell & Company.

tiques." In 1840, it formed part of the "Livre des Douleurs," along with "Massimilla Doni," "Les Proserits," and "Séraphita." In 1846, with chapters suppressed, it entered the "Études Philosophiques" of the "Comedy." Its chief characters do not reappear.]

It is quite plain that Balzac set much store by his work devoted to Catherine de' Medici and that he spared no pains to make it worthy of himself and of his great heroine. It is equally plain that the book is one of the least appealing of the whole "Comedy," and that it might be used as an illustration of the constant failure of writers to judge their own productions impartially. Yet this failure, where it can be substantiated, is rarely so great as it is supposed to be. Thus, in the present case, Balzac has not failed to give us a book worthy of considerable study not only on account of its positive merits, but also on account of the light it throws upon its author's genius and character.

Although it is not a historical romance in any real sense, although history, biography, and political theory seem to crowd fiction almost out of its pages, it is assuredly a very interesting book to all readers who care for literature that gives occasion for reflection, that opens up important questions. It is interesting also on account of the faithful pictures it gives of a picturesque country and age, and of its vivid portraiture of a score or more of important historical personages. Balzac did not use his materials as Scott would have done, or as Dumas, whose genius he underrated, was doing—he did not combine his historical and his fictive ingredients in the proper proportion—but at least he gathered those materials and gave them a form that suited his own purposes.

What were these purposes? Mainly, it would seem, the rehabilitation of one of his favorite historical characters and the exploitation of his own views on politics and religion. It

(Vol. III)

was not his prime purpose to write fiction, hence it is no wonder that the average novel reader finds this book a stumbling block or that the Balzacian takes special interest in it.

But did Balzac rehabilitate Catherine and did he advance views creditable to himself and profitable to the world on the two great subjects so constantly occupying his mind? The answers given to these questions will depend upon the reader's point of view. If one believes with Balzac that there is one moral law for nations and another for individuals, then Catherine de' Medici will stand out one of the grandest as she must always stand out one of the most astutely powerful characters in the world's history. Then, too, Balzac's political speculations will seem worthy of his transcendent genius. But if this fundamental postulate of our author's be denied, Catherine will not profit much from his portrayal of her character, and he himself will be set down as a hopeless recalcitrant rather than as a profound philosopher. It is needless to discuss the matter further, but it may be remarked that strenuous recalcitrancy is no unusual phenomenon in men of great imaginative genius—perhaps it can be discovered even in Shakespeare. It is fortunate for the world, however, when the recalcitrant, instead of, like Balzac, undertaking the hopeless task of restoring outworn forms of government and religious faith, devotes himself, like Tolstoy, to preserving what is good in the past by clearing away what is useless, and to introducing new ideas that will redound to the profit of posterity.

Little more need be said about this uneven book. Balzac's prejudices against freedom of thought and political equality make him practically defend the Massacre of St. Bartholomew, and, what is worse for his work from the point of view of art, introduce matter that is irrelevant. The whole scene in which Calvin appears might have been omitted, although it is so well done in a way that we are glad to have it given to us. He also seems too anxious to make use of his wide reading, and

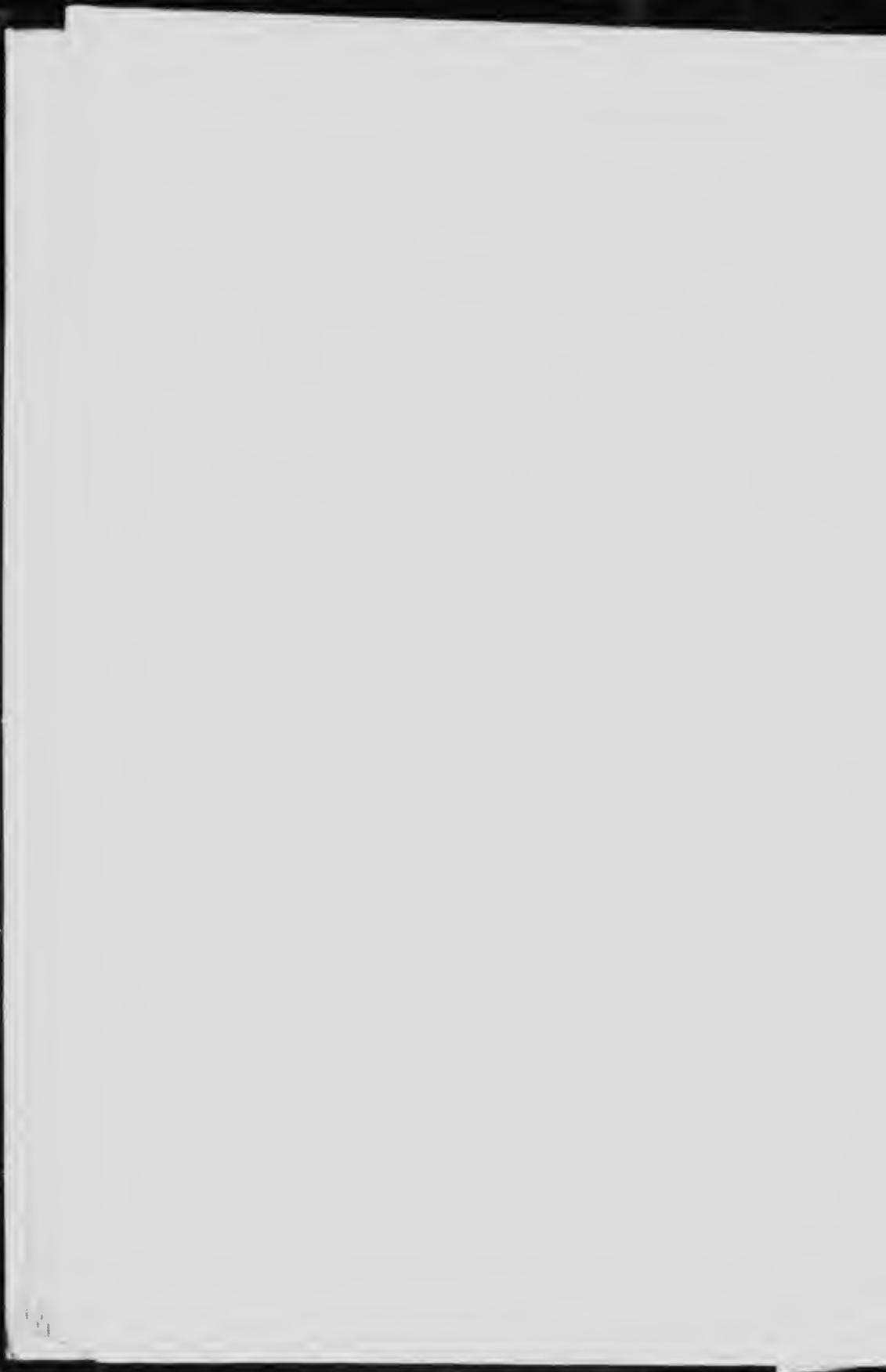
devotes disproportionate space to describing the architecture of the time and to discussing historical matters of minor importance. The excellent biographical sketch of Catherine in the Introduction is marred by a profusion of details. Yet there are fine scenes, such as those between Catherine and Mary Stuart and between Charles IX. and Marie Touchet.* Nor is the harangue of the elder Ruggieri to be despised even if Balzac rather hypocritically calls him a charlatan. The use made of Robespierre and Marat in the sketch that serves as an epilogue indicates that Balzac possessed a subtle, if not a powerful, imagination for things historical. Perhaps he might have rivaled Scott and surpassed Dumas if he had seriously attempted the historical romance after he attained maturity. Perhaps, on the other hand, his failure might have been marked, and in view of what he did accomplish in the domain of realistic fiction and aid of romance other than historical, some readers may be glad that "Sur Catherine de Médicis" is practically unique in the "Comedy." But we shall recur to this topic in the next volume.

"Gambara" will require little comment. Like "Le Chef-d'Œuvre Inconnu," and the later-written "Massimilla Doni," it makes a special appeal to students of art, who alone can estimate its value on the technical side. Its philosophical, basal idea that excess means failure, balance of powers success in artistic creation as well as in life, will appeal, however, to any reader, and the ecstatic utterances of the unbalanced composer will never lack meretricious admirers. It was a happy thought to give Gambara a foil in Giardini, whose monomania was concerned with a carnal appetite instead of with a spiritual aspiration. It was perhaps not so happy a thought that changed a faithful, protecting wife into an adulteress, but at

* It is worth remarking that Balzac intended to write a drama on Marie Touchet, and that he claimed to have written the story about the Ruggieri in a single night ("Lettres à l'Étrangère, p. 349.")

least in her case sin brought a speedier and more visible punishment than is always the case in the "Comedy." In the way of pathos Balzac has given us few more impressive touches than can be found at the close of this story in the lines in which we are told how Marianna would get her husband intoxicated in order that his genius might be awakened and a few sous be extracted from the pockets of the passers-by who stopped to listen to fragments from the ill-fated opera of "Mahomet." In conclusion, it may be worth while to note that Balzac's recent travels in Italy must have developed his interest in Italians, that he based this story upon conscientious study of the principles of music, and that in one of his earlier romances, "Wann-Chlore," there is a character that seems to be a faint prototype of the wretched Gambaro, who appears to hold also by that pathetic but noble personage, Balthazar Claës.

W. P. TRENT.



ABOUT CATHERINE DE' MEDICI

*To Monsieur le Marquis de Pastoret,
Member of the Académie des Beaux-Arts.*

When we consider the amazing number of volumes written to ascertain the spot where Hannibal crossed the Alps, without our knowing to this day whether it was, as Whitaker and Rivaz say, by Lyons, Geneva, the Saint-Bernard, and the Valley of Aosta; or, as we are told by Letronne, Follard, Saint-Simon, and Fortia d'Urban, by the Isère, Grenoble, Saint-Bonnet, Mont Genève, Fenestrella, and the Pass of Susa, or, according to Larauza, by the Mont Cenis and Susa; or, as Strabo, Polybius and de Luc tell us, by the Rhône, Vienne, Yenne, and the Mont du Chat; or, as certain clever people opine, by Genoa, la Bochetta, and la Scrivia—the view I hold, and which Napoleon had adopted—to say nothing of the vinegar with which some learned men have dressed the Alpine rocks, can we wonder, Monsieur le Marquis, to find modern history so much neglected that some most important points remain obscure, and that the most odious calumnies still weigh on names which ought to be revered?—And it may be noted incidentally that by dint of explanations it has become problematical whether Hannibal ever crossed the Alps at all. Father Ménéstrier believes that the Scoras spoken of by Polybius was the Saône; Letronne, Larauza, and Schweighauser believe it to be the Isère; Cochard, a learned man of Lyons, identifies it with the Drôme. But to any one who has eyes, are there not striking geographical and linguistic affinities between Scoras and Scrivia, to say nothing of the almost

certain fact that the Carthagulan fleet lay at la Spezzia or in the Gulf of Genoa?

I could understand all this patient research if the battle of Cannae could be doubted; but since its consequences are well known, what is the use of blackening so much paper with theories that are but the Arabesque of hypothesis, so to speak; while the most important history of later times, that of the Reformation, is so full of obscurities that the name remains unknown of the man* who was making a boat move by steam at Barcelona at the time when Luther and Calvla were inventing the revolt of mind?

We, I believe, after having made, each in his own way, the same investigation as to the great and noble character of Catherine de' Medici, have come to the same opinion. So I thought that my historical studies on the subject might be suitably dedicated to a writer who has labored so long on the history of the Reformation; and that I should thus do public homage, precious perhaps for its rarity, to the character and fidelity of a man true to the Monarchy.

PARIS, January 1842.

† *The inventor of this experiment was probably Salomon of Caux, not of Caus. This great man was always unlucky; after his death even his name was misspelt. Salomon, whose original portrait, at the age of forty-six, was discovered by the author of the *Human Comedy*, was born at Caux, in Normandy.

PREFACE

WHEN men of learning are struck by a historical blunder, and try to correct it, "Paradox!" is generally the cry; but to those who thoroughly examine the history of modern times, it is evident that historians are privileged liars, who lend their pen to popular beliefs, exactly as most of the newspapers of the day express nothing but the opinions of their readers.

Historical independence of thought has been far less conspicuous among lay writers than among the priesthood. The purest light thrown on history has come from the Benedictines, one of the glories of France—so long, that is to say, as the interests of the monastic orders are not in question. Since the middle of the eighteenth century, some great and learned controversialists have arisen who, struck by the need for rectifying certain popular errors to which historians have lent credit, have published some remarkable works. Thus Monsieur Launoy, nicknamed the Evieter of Saints, made ruthless war on certain saints who have sneaked into the Church Calendar. Thus the rivals of the Benedictines, the two little known members of the Académie des Inscriptions et Belles-lettres, began their *mémoires*, their studious notes, full of patience, erudition, and logic, on certain obscure passages of history. Thus Voltaire, with an unfortunate bias, and sadly perverted passions, often brought the light of his intellect to bear on historical prejudices. Diderot, with this end in view, began a book—much too long—on a period of the history of Imperial Rome. But for the French Revolution, criticism, as applied to history, might perhaps have laid up the materials for a good and true history of France, for which evidence had long been amassed by the great French Benedictines. Louis XVI., a man of clear mind, himself

translated the English work, which so much agitated the last century, in which Walpole tried to explain the career of Richard III.

How is it that persons so famous as kings and queens, so important as generals of great armies, become objects of aversion or derision? Half the world hesitates between the song on Marlborough and the history of England, as they do between popular tradition and history as concerning Charles IX.

At all periods when great battles are fought between the masses and the authorities, the populace creates an *ogresque* figure—to coin a word for the sake of its exactitude. Thus in our own time, but for the *Memorials of Saint-Helena*, and the controversies of Royalists and Bonapartists, there was scarcely a chance but that Napoleon would have been misunderstood. Another Abbé de Pradt or two, a few more newspaper articles, and Napoleon from an Emperor would have become an Ogre.

How is error propagated and accredited? The mystery is accomplished under our eyes without our discerning the process. No one suspects how greatly printing has helped to give body both to the envy which attends persons in high places, and to the popular irony which sums up the converse view of every great historical fact. For instance, every bad horse in France that needs flogging is called after the Prince de Polignac; and so who knows what opinion the future may hold as to the Prince de Polignac's *coup d'Etat*? In consequence of a caprice of Shakespeare's—a stroke of revenge perhaps, like that of Beaumarchais on Bergasse (Beguears)—Falstaff, in England, is a type of the *g. tesque*; his name raises a laugh, he is the King of Buffoons. Now, instead of being enormously fat, ridiculously amorous, vain, old, drunken, and a corrupter of youth, Falstaff was one of the most important figures of his time, a Knight of the Garter, holding high command. At the date of Henry V.'s accession, Falstaff was at most four-and-thirty. This General, who distinguished himself at the battle of Agincourt, where he took

the Duc d'Alençon prisoner, in 1420 took the town of Montecrean, which was stoutly defended. Finally, under Henry VI., he beat ten thousand Frenchmen with fifteen hundred men who were dropping with fatigue and hunger. So much for valor!

If we turn to literature, Rabelais, among the French, a sober man who drank nothing but water, is thought of as a lover of good cheer and a persistent sot. Hundreds of absurd stories have been coined concerning the author of one of the finest books in French literature, *Pantagruel*.

Aretino, Titian's friend, and the Voltaire of his day, is now credited with a reputation, in complete antagonism with his works and character, which he acquired by his over free wit, characteristic of the writings of an age when gross jests were held in honor, and queens and cardinals indited tales which are now considered licentious. Instances might be infinitely multiplied.

In France, and at the most important period of our history, Catherine de' Medici has suffered more from popular error than any other woman, unless it be Brunehant or Frédégonde; while Marie de' Medici, whose every action was prejudicial to France, has escaped the disgrace that should cover her name. Marie dissipated the treasure amassed by Henri IV.; she never purged herself of the suspicion that she was cognizant of his murder; Epernon, who had long known Ravallac, and who did not parry his blow, was *intimate* with the Queen; she compelled her son to banish her from France, where she was fostering the rebellion of her other son, Gaston; and Richelieu's triumph over her on the *Journée des Dupes* was due solely to the Cardinal's revealing to Louis XIII. certain documents secreted after the death of Henri IV.

Catherine de' Medici, on the contrary, saved the throne of France, she maintained the Royal authority under circumstances to which more than one great prince would have succumbed. Face to face with such leaders of the factions and ambitions of the houses of Guise and of Bourbon as the two

Cardinals de Lorraine and the two "Balafrés," the two Princes de Condé, Queen Jeanne d'Albret, Henri IV., the Connétable de Montmorency, Calvin, the Colignys, and Théodore de Bèze, she was forced to put forth the rarest fine qualities, the most essential gifts of statesmanship, under the fire of the Calvinist press. These, at any rate, are indisputable facts. And to the student who digs deep into the history of the sixteenth century in France, the figure of Catherine de' Medici stands out as that of a great king.

When once calumnies are undermined by facts laboriously brought to light from under the contradictions of pamphlets and false anecdotes, everything is explained to the glory of this wonderful woman, who had none of the weakness of her sex, who lived chaste in the midst of the gallantries of the most licentious Court in Europe, and who, notwithstanding her lack of money, erected noble buildings, as if to make good the losses caused by the destructive Calvinists, who injured Art as deeply as they did the body politic.

Hemmed in between a race of princes who proclaimed themselves the heirs of Charlemagne, and a factious younger branch that was eager to bury the Connétable de Bourbon's treason under the throne; obliged, too, to fight down a heresy on the verge of devouring the Monarchy, without friends, and aware of treachery in the chiefs of the Catholic party and of republicanism in the Calvinists, Catherine used the most dangerous but the surest of political weapons—Craft. She determined to deceive by turns the party that was anxious to secure the downfall of the House of Valois, the Bourbons who aimed at the Crown, and the Reformers—the Radicals of that day, who dreamed of an impossible republic, like those of our own day, who, however, have nothing to reform. Indeed, so long as she lived, the Valois sat on the throne. The great de Thou understood the worth of this woman when he exclaimed, on hearing of her death:

"It is not a woman, it is Royalty that dies in her!"

Catherine had, in fact, the sense of Royalty in the highest degree, and she defended it with admirable courage and per-

sistency. The reproaches flung at her by Calvinist writers are indeed her glory; she earned them solely by her triumphs. And how was she to triumph but by cunning? Here lies the whole question.

As to violence—that method bears on one of the most hotly disputed points of policy, which, in recent days, has been answered here, on the spot where a big stone from Egypt has been placed to wipe out the memory of regicide, and to stand as an emblem of the materialistic policy which now rules us; it was answered at les Carmes and at the Abbaye; it was answered on the steps of Saint Roch; it was answered in front of the Louvre in 1830, and again by the people against the King, as it has since been answered once more by la Fayette's "best of all republics" against the republican rebellion, at Saint-Merri and the Rue Transnonnain.

Every power, whether legitimate or illegitimate, must defend itself when it is attacked; it is strange to say, while the people is heroic when it triumphs over the nobility, the authorities are murderers when they oppose the people! And, finally, if after their appeal to force they succumb, they are regarded as effete idiots. The present Government (1840) will try to save itself, by two laws, from the same evil as attacked Charles X., and which he tried to scotch by two decrees. Is not this a bitter mockery? May those in power meet cunning with cunning? Ought they to kill those who try to kill them?

The massacres of the Revolution are the reply to the massacre of Saint-Bartholomew. The People, being King, did by the nobility and the King as the King and the nobility did by the rebels in the sixteenth century. And popular writers, who know full well that, under similar conditions, the people would do the same again, are inexcusable when they blame Catherine de' Medici and Charles IX.

"All power is a permanent conspiracy," said Casimir Périer, when teaching what power ought to be. We admire the anti-social maxims published by audacious writers; why, then, are social truths received in France with such disfavor

when they are boldly stated? This question alone sufficiently accounts for historical mistakes. Apply the solution of this problem to the devastating doctrines which flatter popular passion, and to the conservative doctrines which would repress the ferocious or foolish attempts of the populace, and you will see the reason why certain personages are popular or unpopular. Laubardemont and Laffemas, like some people now living, were devoted to the maintenance of the power they believed in. Soldiers and judges, they obeyed a Royal authority. D'Orthez, in our day, would be discharged from office for misinterpreting orders from the Ministry, but Charles X. left him to govern his province. The power of the masses is accountable to no one; the power of one is obliged to account to its subjects, great and small alike.

Catherine, like Philip II. and the Duke of Alva, like the Guises and Cardinal Granvelle, foresaw the future to which the Reformation was dooming Europe. They saw monarchies, religion, and power all overthrown. Catherine, from the Cabinet of the French kings, forthwith issued sentence of death on that inquiring spirit which threatened modern society—a sentence which Louis XIV. finally carried out. The revocation of the Edict of Nantes was a measure that proved unfortunate, simply in consequence of the irritation Louis XIV. had aroused in Europe. At any other time England, Holland, and the German Empire would not have encouraged on their territory French exiles and French rebels.

Why, in these days, refuse to recognize the greatness which the majestic adversary of that most barren heresy derived from the struggle itself? Calvinists have written strongly against Charles IX.'s stratagems; but travel through France: as you see the ruins of so many fine churches destroyed, and consider the vast breaches made by religious fanatics in the social body: when you learn the revenges they took, while deploring the mischief of individualism—the plague of France to-day, of which the germ lay in the questions of liberty of conscience which they stirred up—you will ask

yourself on which side were the barbarians. There are always, as Catherine says in the third part of this Study, "unluckily, in all ages, hypocritical writers ready to bewail two hundred scoundrels killed in due season." Caesar, who tried to induce the Senate to pity for Catiline's party, would very readily have conquered Cicero if he had had newspapers and an Opposition at his service.

Another consideration accounts for Catherine's historical and popular disfavor. In France the Opposition has always been Protestant, because its policy has never been anything but negative; it has inherited the theories of the Lutherans, the Calvinists, and the Protestants on the terrible texts of liberty, tolerance, progress, and philanthropy. The opponents of power spent two centuries in establishing the very doubtful doctrine of freewill. Two more were spent in working out the first corollary of freewill—liberty of conscience. Our age is striving to prove the second—political liberty.

Standing between the fields already traversed and the fields as yet untrodden, Catherine and the Church proclaimed the salutary principle of modern communities, *Una fides, unus Dominus*, but asserting their right of life and death over all innovators. Even if she had been conquered, succeeding times have shown that Catherine was right. The outcome of freewill, religious liberty, and political liberty (note, this does not mean *civil* liberty) is France as we now see it.

And what is France in 1840? A country exclusively absorbed in material interests, devoid of patriotism, devoid of conscience; where authority is powerless; where electoral rights, the fruit of freewill and political liberty, raise none but medicaments; where brute force is necessary to oppose the violence of the populace; where discussion, brought to bear on the smallest matter, checks every action of the body politic; and where individualism—the odious result of the indefinite subdivision of property, which destroys family cohesion—will devour everything, even the nation, which sheer selfishness will some day lay open to invasion. Men will say, "Why not the Tzar?" as they now say, "Why not the Duc

d'Orléans?" We do not care for many things even now; fifty years hence we shall care for nothing.

Therefore, according to Catherine—and according to all who wish to see Society soundly organized—man as a social unit, as a subject, has no freewill, has no right to accept the dogma of liberty of conscience, or to have political liberty. Still, as no community can subsist without some guarantee given to the subject against the sovereign, the subject derives from that certain liberties under restrictions. Liberty—no, but liberties—yes: well defined and circumscribed liberties. This is in the nature of things. For instance, it is beyond human power to fetter freedom of thought; and no sovereign may ever temper with money.

The great politicians who have failed in this long contest—it has gone on for five centuries—have allowed their subjects wide liberties; but they never recognize their liberty to publish anti-social opinions, nor the unlimited freedom of the subject. To them the words *subject* and *free* are, politically speaking, a contradiction in terms; and, in the same way, the statement that all citizens are equal is pure nonsense, and contradicted by Nature every hour. To acknowledge the need for religion, the need for authority, and at the same time to leave all men at liberty to deny religion, to attack its services, to oppose the exercise of authority by the public and published expression of opinion, is an impossibility such as the Catholics of the sixteenth century would have nothing to say to. Alas! the triumph of Calvinism will cost France more yet than it has ever done: for the sects of to-day—religious, political, humanitarian, and leveling—are the train of Calvinism; and when we see the blunders of those in power, their contempt for intelligence, their devotion to those material interests in which they seek support, and which are the most delusive of all props, unless by the special aid of Providence the genius of destruction must certainly win the day from the genius of conservatism. The attacking forces, who have nothing to lose, and everything to win, are thoroughly in agreement; whereas their wealthy opponents refuse to

make any sacrifice of money or of self-conceit to secure defenders.

Printing came to the aid of the resistance inaugurated by the Vaudois and the Albigenses. As soon as human thought—no longer condensed, as it had necessarily been in order to preserve the most communicable form—had assumed a multitude of garbs and become the very people, instead of remaining in some sense divinely axiomatic, there were two vast armies to contend with—that of ideas and that of men. Royal power perished in the struggle, and we, in France, at this day are looking on at its last coalition with elements which make it difficult, not to say impossible.

Power is action: the electoral principle is discussion. No political action is possible when discussion is permanently established. So we ought to regard the woman as truly great who foresaw that future, and fought it so bravely. The House of Bourbon was able to succeed to the House of Valois, and owed it to Catherine de' Medici that it found that crown to wear. If the second Balafré had been alive, it is very doubtful that the Béarnais, strong as he was, could have seized the throne, seeing how dearly it was sold by the Duc de Mayenne and the remnant of the Guise faction. The necessary steps taken by Catherine, who had the deaths of François II. and Charles IX. on her soul—both dying opportunely for her safety—are not, it must be noted, what the Calvinist and modern writers blame her for! Though there was no poisoning, as some serious authors have asserted, there were other not less criminal plots. It is beyond question that she hindered Paré from saving one, and murdered the other morally by inches.

But the swift death of François II. and the skilfully contrived end of Charles IX. did no injury to Calvinist interests. The causes of these two events concerned only the uppermost sphere, and were never suspected by writers or by the lower orders at the time: they were guessed only by de Thou, by l'Hôpital, by men of the highest talents, or the chiefs of the two parties who coveted and clung to the Crown, and who thought such means indispensable.

Popular songs, strange to say, fell foul of Catherine's morality. The anecdote is known of a soldier who was roasting a goose in the guardroom of the Château of Tours while Catherine and Henri IV. were holding a conference there and who sang a ballad in which the Queen was insultingly compared to the largest cannon in the hands of the Calvinists. Henri IV. drew his sword to go out and kill the man; Catherine stopped him, and only shouted out:

"It is Catherine who provides the goose!"

Though the executions at Amboise were attributed to Catherine, and the Calvinists made that able woman responsible for all the inevitable disasters of the struggle, she must be judged by posterity, like Robespierre at a future date.

And Catherine was cruelly punished for her preference for the Duc d'Anjou, which made her hold her two elder sons so cheap. Henri III. having ceased, like all spoiled children, to care for his mother, rushed voluntarily into such debauchery as made him, what the mother had made Charles IX., a childless husband, a king without an heir. Unhappily, Catherine's youngest son, the Duc d'Alençon, died—a natural death. The Queen-mother made every effort to control her son's passions. History preserves the tradition of a supper to nude women given in the banqueting-hall at Chenonceaux on his return from Poland, but it did not cure Henri III. of his bad habits.

This great Queen's last words summed up her policy, which was indeed so governed by good sense that we see the Cabinets of every country putting it into practice in similar circumstances.

"Well cut, my son," said she, when Henri III. came to her on her deathbed, to announce that the enemy of the throne had been put to death. "Now you must sew up again."

She thus expressed her opinion that the sovereign must make friends with the House of Lorraine, and make it useful, as the only way to hinder the effects of the Guises' hatred, by giving them a hope of circumventing the King. But this indefatigable cunning of the Italian and the woman was

incompatible with Henri III.'s life of debauchery. When once the Great Mother was dead, the Mother of Armies (*Mater castrorum*), the policy of the Valois died too.

Before attempting to write this picture of manners in action, the author patiently and minutely studied the principal reigns of French history, the quarrels of the Burgundian and the Armagnacs, and those of the Guises and the Valois, each in the forefront of a century. His purpose was to write a picturesque history of France. Isabella of Bavaria, Catherine and Marie de' Medici, each fills a conspicuous place, dominating from the fourteenth to the seventeenth centuries, and leading up to Louis XIV.

Of these three queens, Catherine was the most interesting and the most beautiful. Hers was a manly rule, not disgraced by the terrible amours of Isabella, nor those, even more terrible though less known, of Marie de' Medici. Isabella brought the English into France to oppose her son, was in love with her brother-in-law, the Duc d'Orléans, and with Boisbourdon. Marie de' Medici's account is still heavier. Neither of them had any political genius.

In the course of these studies and comparisons, the author became convinced of Catherine's greatness; by initiating himself into the peculiar difficulties of her position, he discerned how unjust historians, biased by Protestantism, had been to this queen; and the outcome was the three sketches here presented, in which some erroneous opinions of her, of those who were about her, and of the aspect of the times, are combated.

The work is placed among my Philosophical Studies, because it illustrates the spirit of a period, and plainly shows the influence of opinions.

But before depicting the political arena on which Catherine comes into collision with the two great obstacles in her career, it is necessary to give a short account of her previous life from the point of view of an impartial critic, so that

the reader may form a general idea of this large and royal life up to the time when the first part of this narrative opens.

Never at any period, in any country, or in any ruling family was there more contempt felt for legitimacy than by the famous race of the Medici (in French commonly written and pronounced Medici's). They held the same opinion of monarchy as is now professed in Russia: The ruler on whom the crown devolves is the real and legitimate monarch. Mirabeau was justified in saying, "There has been but one mésalliance in my family—that with the Medici;" for, notwithstanding the exertions of well-paid genealogists, it is certain that the Medici, till the time of Avérardo de' Medici, gonfaloniere of Florence in 1314, were no more than Florentine merchants of great wealth. The first personage of the family who filled a conspicuous place in the history of the great Tuscan Republic was Salvestro de' Medici, gonfaloniere in 1378. This Salvestro had two sons—Cosmo and Lorenzo de' Medici.

From Cosmo descended Lorenzo the Magnificent, the Duc de Nemours, the Duke of Urbino, Catherine's father, Pope Leo X., Pope Clement VII., and Alessandro, not indeed Duke of Florence, as he is sometimes called, but Duke *della città di Penna*, a title created by Pope Clement VII. as a step towards that of Grand Duke of Tuscany.

Lorenzo's descendants were Lorenzino—the Brutus of Florence—who killed Duke Alessandro; Cosmo, the first Grand Duke, and all the rulers of Florence till 1737, when the family became extinct.

But neither of the two branches—that of Cosmo or that of Lorenzo—succeeded in a direct line, till the time when Marie de' Medici's father subjugated Tuscany, and the Grand Dukes inherited in regular succession. Thus Alessandro de' Medici, who assumed the title of Duke *della città di Penna*, and whom Lorenzino assassinated, was the son of the Duke of Urbino, Catherine's father, by a Moorish slave. Hence Lorenzino, the legitimate son of Lorenzo, had a double right to kill Alessandro, both as a usurper in the family and as an oppressor of the city. Some historians have indeed supposed

that Alessandro was the son of Clement VII. The event that led to the recognition of this bastard as head of the Republic was his marriage with Margaret of Austria, the natural daughter of Charles V.

Francesco de' Medici, the husband of Bianca Capello, recognized as his son a child of low birth bought by that notorious Venetian lady; and, strange to say, Fernando, succeeding Francesco, upheld the hypothetical rights of this boy. Indeed, this youth, known as Don Antonio de' Medici, was recognized by the family during four dual reigns; he won the affection of all, did them important service, and was universally regretted.

Almost all the early Medici had natural children, whose lot was in every case splendid. The Cardinal Giulio de' Medici, Pope Clement VII., was the illegitimate son of Giuliano I. Cardinal Ippolito de' Medici was also a bastard, and he was within an ace of being Pope and head of the family.

Certain inventors of anecdote have a story that the Duke of Urbino, Catherine's father, told her: "*A figlia d'inganno non manca mai figliuolanza*" (A clever woman can always have children, *à propos* to some natural defect in Henri, the second son of François I., to whom she was betrothed). This Lorenzo de' Medici, Catherine's father, had married, for the second time, in 1518, Madeleine de la Tour d'Anvergne, and died in 1519, a few days after his wife, who died in giving birth to Catherine. Catherine was thus fatherless and motherless as soon as she saw the light. Hence the strange events of her childhood, chequered by the violent struggles of the Florentines, in the attempt to recover their liberty, against the Medici who were determined to govern Florence, but who were so circumspect in their policy that Catherine's father took the title of Duke of Urbino.

At his death, the legitimate head of the House of the Medici was Pope Leo X., who appointed Giuliano's illegitimate son, Giulio de' Medici, then Cardinal, Governor of Florence. Leo X. was Catherine's grand-uncle, and this Cardinal Giulio,

afterwards Clement VII., was her *left-handed* uncle only. This it was which made Brantôme so wittily speak of that Pope as an "uncle in Our Lady."

During the siege by the Medici to regain possession of Florence, the Republican party, not satisfied with having shut up Catherine, then nine years old, in a convent, after stripping her of all her possessions, proposed to expose her to the fire of the artillery, between two battlements—the suggestion of a certain Battista Cei. Bernardo Castiglione went even further in a council held to determine on some conclusion to the business; he advised that, rather than surrender Catherine to the Pope who demanded it, she should be handed over to the tender mercies of the soldiers. All revolutions of the populace are alike. Catherine's policy, always in favour of royal authority, may have been fostered by such scenes which an Italian girl of nine could not fail to understand.

Alessandro's promotion, to which Clement VII., himself a bastard, largely contributed, was no doubt owing partly to the fact of his being illegitimate, and to Charles V.'s affection for his famous natural daughter Margaret. Thus the Pope and the Emperor were moved by similar feelings. At this period Venice was mistress of the commerce of the world, Rome governed its morals; Italy was still supreme, by the poets, the generals, and the statesmen who were her sons. At no other time has any one country had so curious or so various a multitude of men of genius. There were so many, that the smallest princelings were superior men. Italy was overflowing with talent, daring, science, poetry, wealth, and gallantry, though rent by constant internal wars, and at a times the arena on which conquerors met to fight for her fairest provinces.

When men are so great, they are not afraid to confess their weakness; hence, no doubt, this golden age for bastards. And it is but justice to declare that these illegitimate sons of the Medici were ardent for the glory and the advancement of the family, alike in possessions and in power. And as soon as the Duke *della città di Panna*, the Moorish slave

son, was established as Tyrant of Florence, he took up the interest shown by Pope Clement VII. for Lorenzo II.'s daughter, now eleven years of age.

As we study the march of events and of men in that strange sixteenth century, we must never forget that the chief element of political conduct was unremitting craft, destroying in every nature the upright conduct, the *squariness* which imagination looks for in eminent men. In this, especially, lies Catherine's absolution. This observation, in fact, disposes of all the mean and foolish accusations brought against her by the writers of the reformed faith. It was indeed the golden age of this type of policy, of which Machiavelli and Spinoza formulated the code, and Hobbes and Montesquieu; for the Dialogue of "Sylla and Euerates" expresses Montesquieu's real mind, which he could not set forth in any other form in consequence of his connection with the Encyclopedists. These principles are to this day the unconfessed morality of every Cabinet where schemes of vast dominion are worked out. In France we were severe on Napoleon when he exerted this Italian genius which was in his blood, and its plots did not always succeed; but Charles V., Catherine, Philip II., Giulio II., would have done just as he did in the affairs of Spain.

At the time when Catherine was born, history, if related from the point of view of honesty, would seem an impossible romance. Charles V., while forced to uphold the Catholic Church against the attacks of Luther, who by threatening the tiara threatened his throne, allowed Rome to be besieged, and kept Pope Clement VII. in prison. This same Pope, who had no more bitter foe than Charles V., cringed to him that he might place Alessandro de' Medici at Florence, and the Emperor gave his daughter in marriage to the bastard Duke. No sooner was he firmly settled there than Alessandro, in concert with the Pope, attempted to injure Charles V. by an alliance, through Catherine de' Medici, with Francis I., and both promised to assist the French king to conquer Italy.

Lorenzino de' Medici became Alessandro's boon companion,

and pandered to him to get an opportunity of killing him; and Filippo Strozzi, one of the loftiest spirits of that age, regarded this murder with such high esteem that he vowed that each of his sons should marry one of the assassin's daughters. The sons religiously fulfilled the father's pledge at a time when each of them, under Catherine's protection, could have made a splendid alliance; for one was Doria's rival, and the other Marshal of France.

Cosmo de' Medici, Alessandro's successor, avenged the death of the Tyrant with great cruelty, and persistently for twelve years, during which his hatred never flagged against the people who had, after all, placed him in power. He was eighteen years of age when he succeeded to the government; his first act was to annul the rights of Alessandro's legitimate sons, at the time when he was avenging Alessandro! Charles V. confirmed the dispossession of his grandson, and recognized Cosmo instead of Alessandro's son.

Cosmo, raised to the throne by Cardinal Cibo, at once sent the prelate into exile. Then Cardinal Cibo accused his creature, Cosmo, the first Grand Duke, of having tried to poison Alessandro's son. The Grand Duke, as jealous of his authority as Charles V. was of his, abdicated, like the Emperor, in favor of his son Francesco, after ordering the death of Don Garcias, his other son, in revenge for that of Cardinal Giovanni de' Medici, whom Garcias had assassinated.

Cosmo I. and his son Francesco, who ought to have been devoted, soul and body, to the Royal House of France, the only power able to lend them support, were the humble servants of Charles V. and Philip II., and consequently the secret, perfidious, and cowardly foes of Catherine de' Medici, one of the glories of their race.

Such are the more important features—contradictory and illogical indeed—the dishonest acts, the dark intrigues of the House of the Medici alone. From this sketch some idea may be formed of the other princes of Italy and Europe. Every envoy from Cosmo I. to the Court of France had secret in-

structions to poison Strozzi, Queen Catherine's relation, when he should find him there. Charles V. had three ambassadors from Francis I. murdered.

It was early in October 1533 that the Duke *della città di Penna* left Florence for Leghorn, accompanied by Catherine de' Medici, sole heiress of Lorenzo II. The Duke and the Princess of Florence, for this was the title borne by the girl, now fourteen years of age, left the city with a large following of servants, officials, and secretaries, preceded by men-at-arms, and escorted by a mounted guard. The young Princess as yet knew nothing of her fate, excepting that the Pope and Duke Alessandro were to have an interview at Leghorn; but her uncle, Filippo Strozzi, soon told her of the future that lay before her.

Filippo Strozzi had married Clarissa de' Medici, whole sister to Lorenzo de' Medici, Duke of Urbino, Catherine's father; but this union, arranged quite as much with a view to converting one of the stoutest champions of the popular cause to the support of Medici as to secure the recall of that then exiled family, never shook the tenets of the rough soldier who was persecuted by his party for having consented to it. In spite of some superficial change of conduct, somewhat overruled by this alliance, he remained faithful to the popular side, and declared against the Medici as soon as he perceived their scheme of subjugating Florence. This great man even refused the offer of a principality from Leo X. At that time Filippo Strozzi was a victim to the policy of the Medici, so dilly in its means, so unvarying in its aim.

After sharing the Pope's misfortunes and captivity, when, surprised by Colonna, he took refuge in the castle of Saint-Angelo, he was given up by Clement VII. as a hostage and carried to Naples. As soon as the Pope was free, he fell upon his foes, and Strozzi was then near being killed; he was forced to pay an enormous bribe to get out of the prison, where he was closely guarded. As soon as he was at liberty, with the natural trustfulness of an honest man, he was

simple enough to appear before Clement VII., who perhaps had flattered himself that he was rid of him. The Pope had so much to be ashamed of that he received Strozzi very ungraciously. Thus Strozzi had very early begun his apprenticeship to the life of disaster, which is that of a man who is honest in politics, and whose conscience will not let itself to the caprices of opportunity, whose actions are pleasing only to virtue, which is persecuted by all—by the populace, because it withstands their blind passions; by authority, because it resists its usurpations.

The life of these great citizens is a martyrdom, through which they have nothing to support them but the strong voice of conscience, and the sense of social duty, which in all cases dictates their conduct.

There were many such men in the Republic of Florence, all as great as Strozzi and as masterly as their adversaries on the Medici side, though beaten by Florentine cunning. In the conspiracy of the Pazzi, what can be finer than the attitude of the head of that house? His trade was intact, and he settled all his accounts with Asia, the Levant, and Europe before carrying out that great plot, to the end that his correspondents should not be the losers if he should fail.

And the history of the rise of the Medici family, in the fourteenth and fifteenth centuries is one of the finest that remains unwritten, though men of great genius have tempted it. It is not the history of a republic, or of a particular community or phase of civilization; it is the history of political man, and the eternal history of political developments, that of usurpers and conquerors.

On his return to Florence, Filippo Strozzi restored the ancient form of government, and banished Ippolito Medici, another bastard, as well as Alessandro, with whom he was now acting. But he then was afraid of the instability of the populace; and as he dreaded Pope Clement's vengeance, he went to take charge of a large commercial house he had at Lyons in correspondence with his bankers at Venice and Rome, in France, and in Spain. A strange fact! THE

men, who bore the burden of public affairs as well as that of a perennial struggle with the Medici, to say nothing of their squabbles with their own party, could also endure the cares of commerce and speculation, of banking with all its complications, which the vast multiplicity of coinages and frequent forgeries made far more difficult than now. The word banker is derived from the bench on which they sat, and which served also to ring the gold and silver pieces on. Strozzi found in his adored wife's death a pretext to offer to the Republican party, whose police is always all the more terrible because everybody is a voluntary spy in the name of Liberty, which justifies all things.

Filippo's return to Florence happened just at the time when the city was compelled to bow to Alessandro's yoke; but he had previously been to see Pope Clement, with whom matters were so promising that his feelings towards Strozzi had changed. In the moment of triumph the Medici so badly needed such a man as Strozzi, were it only to lend a grace to Alessandro's assumption of dignity, that Clement persuaded him to sit on the bastard's council, which was about to take oppressive measures, and Filippo had accepted a diploma as senator. But for the last two years and a half—like Seneca and Burrhus with Nero—he had noted the beginnings of tyranny. He found himself the object of distrust to the populace, and so little in favor with the Medici, whom he opposed, that he foresaw a catastrophe. And as soon as he heard from Alessandro of the negotiations for the marriage of Catherine with a French Prince, which were perhaps to be concluded at Leghorn, where the contracting powers had agreed to meet, he resolved to go to France and follow the fortunes of his niece, who would need a guardian. Alessandro, delighted to be quit of a man so difficult to manage in what concerned Florence, applauded this decision, which spared him a murder, and advised Strozzi to place himself at the head of Catherine's household.

In point of fact, to dazzle the French Court, the Medici had constituted a brilliant suite for the young girl whom

they quite incorrectly styled the Princess of Florence, and who was also called the Duchess of Urbino. The procession, at the head of it Duke Alessandro, Catherine, and Strozzi, consisted of more than a thousand persons, exclusive of the escort and serving-men; and when the last of them were still at the gate of Florence, the foremost had already got beyond the first village outside the town—where straw plait for hats is now made.

It was beginning to be generally known that Catherine was to marry a son of Francis the First, but as yet it was no more than a rumor which found confirmation in the country from this triumphant progress from Florence to Leghorn. From the preparations required, Catherine suspected that her marriage was in question, and her uncle revealed to her the abortive scheme of her ambitious family, who had aspired to the hand of the Dauphin. Duke Alessandro still hoped that the Duke of Albany might succeed in changing the determination of the French King, who, though anxious to secure the aid of the Medici in Italy, would only give them the Duc d'Orléans. This narrowness lost Italy to France, and did not hinder Catherine from being Queen.

This Duke of Albany, the son of Alexander Stuart, brother of James III. of Scotland, had married Anne de la Tour de Boulogne, sister to Madeline, Catherine's mother; he was thus her maternal uncle. It was through her mother that Catherine was so rich and connected with so many families; for, strangely enough, Diane de Poitiers, her rival, was also her cousin. Jean de Poitiers, Diane's father, was son of Jeanne de la Tour de Boulogne, the Duchess of Urbino's aunt. Catherine was also related to Mary Stuart, her daughter-in-law.

Catherine was now informed that her dower in money would amount to a hundred thousand ducats. The ducat was a gold piece as large as one of our old louis d'or, but only half as thick. Thus a hundred thousand ducats in those days represented, in consequence of the high value of gold,

six millions of francs at the present time, the ducat being worth about twelve francs. The importance of the banking-house of Strozzi, at Lyons, may be imagined from this, as it was his factor there who paid over the twelve hundred thousand livres in gold. The counties of Auvergne and Languedoc also formed part of Catherine's portion, and the Pope Clement VII. made her a gift of a hundred thousand ducats more in jewels, precious stones, and other wedding gifts, to which Duke Alessandro contributed.

On reaching Leghorn, Catherine, still so young, must have been flattered by the extraordinary magnificence displayed by Pope Clement VII., her "uncle in Our Lady," then the head of the House of Medici, to crush the Court of France. He had arrived at the port in one of his galleys hung with crimson satin trimmed with gold fringe, and covered with an awning of cloth of gold. This barge, of which the decorations had cost nearly twenty thousand ducats, contained several rooms for the use of Henri de France's future bride, furnished with the choicest curiosities the Medici had been able to collect. The oarsmen, magnificently dressed, and the seamen were under the captaincy of a Prior of the Order of the Knights of Rhodes. The Pope's household filled three more barges.

The Duke of Albany's galleys, moored by the side of the Pope's, formed, with these, a considerable flotilla.

Duke Alessandro presented the officers of Catherine's household to the Pope, with whom he held a secret conference, introducing to him, as seems probable, Count Sebastian Montecuculi, who had just left the Emperor's service—rather suddenly, it was said—and the two Generals, Antonio de Leyva and Fernando Gonzaga. Was there a premeditated plan between these two bastards to make the Duc d'Orléans the Dauphin? What was the reward promised to Count Sebastian Montecuculi, who, before entering the service of Charles V., had studied medicine? History is silent on these points. We shall see indeed in what obscurity the subject is wrapped. It is so great that some serious and conscientious historians have recently recognized Montecuculi's innocence.

Catherine was now officially informed by the Pope himself of the alliance proposed for her. The Duke of Albany had had great difficulty in keeping the King of France to his promise of giving even his second son to Catherine de' Medici; and Clement's impatience was so great, he was so much afraid of seeing his schemes upset either by some intrigue on the part of the Emperor, or by the haughtiness of France, where the great nobles cast an evil eye on this union, that he embarked forthwith and made for Marseilles. He arrived there at the end of October 1533.

In spite of his splendor, the House of the Medici was eclipsed by the sovereign of France. To show to what a pitch these great bankers carried their magnificence, the dozen pieces given by the Pope in the bride's wedding purse consisted of gold medals of inestimable historical interest, for they were at that time unique. But Francis I., who loved festivity and display, distinguished himself on this occasion. The wedding feasts for Henri de Valois and Catherine went on for thirty-four days. It is useless to repeat here details which may be read in every history of Provence and Marseilles as to this famous meeting between the Pope and the King of France, which was the occasion of a jest of the Duke of Albany's as to the duty of fasting; a retort recorded by Brantôme which vastly amused the Court, and shows the tone of manners at that time.

Though Henri de Valois was but three weeks older than Catherine, the Pope insisted on the immediate consummation of the marriage between these two children, so greatly did he dread the subterfuges of diplomacy and the trickery commonly practised at that period. Clement, indeed, anxious for proof, remained thirty-four days at Marseilles, in the hope, it is said, of some visible evidence in his young relation, who at fourteen was marriageable. And it was, no doubt, when questioning Catherine before his departure, that he tried to console her by the famous speech ascribed to Catherine's father: "*A figlia d'inganno, non manca mai la figliuolanza.*"

The strangest conjectures have been given to the world as to the causes of Catherine's barrenness during ten years. Few persons nowadays are aware that various medical works contain suppositions as to this matter, so grossly indecent that they could not be repeated.* This gives some clue to the strange calumnies which still blacken this Queen, whose every action was distorted to her injury. The reason lay simply with her husband. It is sufficient evidence that at a time when no prince was shy of having natural children, Diane de Poitiers, far more highly favored than his wife, had no children; and nothing is commoner in surgical experience than such a malformation as this Prince's, which gave rise to a jest of the ladies of the Court, who would have made him Abbé de Saint-Victor, at a time when the French language was as free as the Latin tongue. After the Prince was operated on, Catherine had ten children.

The delay was a happy thing for France. If Henri II. had had children by Diane de Poitiers, it would have caused serious political complications. At the time of his treatment, the Duchesse de Valentinois was in the second youth of womanhood. These facts alone show that the history of Catherine de' Medici remains to be entirely re-written; and that, as Napoleon very shrewdly remarked, the history of France should be in one volume only, or in a thousand.

When we compare the conduct of Charles V. with that of the King of France during the Pope's stay at Marseilles, it is greatly to the advantage of Francis—as indeed in every instance. Here is a brief report of this meeting as given by a contemporary:—

"His Holiness the Pope, having been conducted to the Palace prepared for him, as I have said, outside the port, each one withdrew to his chamber until the morrow, when his said Holiness prepared to make his entry. Which was done with great sumptuousness and magnificence, he being set on a throne borne on the shoulders of two men in his pontifical habit, saving only the tiara, while before him went

* See Bayle. Art. Fernel.

a white palfrey bearing the Holy Sacrament, the said palfrey being led by two men on foot in very fine raiment holding a bridle of white silk. After him came all the cardinals in their habit, riding their pontifical mules, and Madame the Duchess of Urbino in great magnificence, with a goodly company of ladies and gentlemen alike of France and of Italy. And the Pope, with all this company, being come to the place prepared where they should lodge, each one withdrew; and all this was ordered and done without any disorder or tumult. Now, while as the Pope was making his entry, the King crossed the water in his frigate and went to lodge there whence the Pope had come, to the end that on the morrow he might come from thence to pay homage to the Holy Father, as becometh a most Christian King.

"The King being then ready, set forth to go to the Palace where the Pope was, accompanied by the Princes of his blood, Monseigneur the Duc de Vendosmois (father of the Vidame de Chartres), the Comte de Saint-Pol, Monsieur de Montmorency, and Monsieur de la Roche-sur-Yon, the Duc de Nemours (brother to the Duke of Savoy who died at that place), the Duke of Albany, and many others, counts, barons, and nobles, the Duc de Montmorency being at all times about the King's person. The King, being come to the Palace, was received by the Pope and all the College of Cardinals assembled in consistory, with much civility (*fort humaine-ment*). This done, each one went to the place appointed to him, and the King took with him many cardinals to feast them, and among them Cardinal de' Medici, the Pope's nephew, a very magnificent lord with a fine escort. On the morrow, those deputed by his Holiness and by the King began to treat of those matters whereon they had met to agree. First of all, they treated of the question of faith, and a bull was read for the repression of here-y, and to hinder things from coming to a greater combustion (*une plus grande combustion*) than they are in already. Then was performed the marriage ceremony between the Duc d'Orléans, the King's second son, and Catherine de' Medici, Duchess of Urbino,

his Holiness' niece, under conditions the same, or nearly the same, as had been formerly proposed to the Duke of Albany. The said marriage was concluded with great magnificence, and our Holy Father married them.* This marriage being thus concluded, the Holy Father held a consistory, wherein he created four cardinals to wait on the King, to wit: Cardinal le Veneur, heretofore Bishop of Lisieux and High Almoner; Cardinal de Boulogne, of the family of la Chambre, half-brother on his mother's side to the Duke of Albany; Cardinal de Châtillon of the family of Coligny, nephew to the Sire de Montmorency; and Cardinal de Givry."

When Strozzi paid down the marriage portion in the presence of the Court, he observed some surprise on the part of the French nobles; they said pretty loudly that it was a small price for such a mésalliance—what would they say to-day? Cardinal Ippolito replied:

"Then you are not informed as to your King's secrets. His Holiness consents to bestow on France three pearls of inestimable price—Genoa, Milan, and Naples."

The Pope left Count Sebastian Montecuculi to present himself at the French Court, where he made an offer of his services, complaining of Antonio de Leyva and Fernando Gonzaga, for which reason he was accepted. Montecuculi was not one of Catherine's household, which was composed entirely of French ladies and gentlemen; for, by a law of the realm which the Pope was rejoiced to see carried out, Catherine was naturalized by letters patent before her marriage. Montecuculi was at first attached to the household of the Queen, Charles V.'s sister. Then, not long after, he entered the Dauphin's service in the capacity of cupbearer.

The Duchesse d'Orléans found herself entirely swamped at the Court of Francis I. Her young husband was in love with Diane de Poitiers, who was certainly her equal in point of birth, and a far greater lady. The daughter of the Medici

*At that time in French, as in Italian, the words *marry* and *espouse* were used in a contrary sense to their present meaning. *Marier* was the fact of being married, *épouser* was the priestly function.

took rank below Queen Eleanor, Charles V.'s sister, and the Duchesse d'Etampes, whose marriage to the head of the family of de Brosse had given her one of the most powerful positions and highest titles in France. Her aunt, the Duchess of Albany, the Queen of Navarre, the Duchesse de Guise, the Duchesse de Vendôme, the wife of the Connétable, and many other women, by their birth and privileges as well as by their influence in the most sumptuous Court ever held by a French King—not excepting Louis XIV.—wholly eclipsed the daughter of the Florentine merchants, who was indeed more illustrious and richer through the Tour de Boulogne family than through her descent from the Medici.

Filippo Strozzi, a republican at heart, regarded his niece's position as so critical and difficult, that he felt himself incapable of directing her in the midst of conflicting interests, and deserted her at the end of a year, being indeed recalled to Italy by the death of Clement VII. Catherine's conduct, when we remember that she was but just fifteen, was a marvel of prudence. She very adroitly attached herself to the King, her father-in-law, leaving him as rarely as possible; she was with him on horseback, in hunting, and in war.

Her adoration of Francis I. saved the House of Medici from all suspicion when the Dauphin died poisoned. At that time Catherine and the Due d'Orléans were at the King's headquarters in Provence, for France had already been invaded by Charles V. the King's brother-in-law. The whole Court had remained on the scene of the wedding festivities, now the theatre of the most barbarous war. Just as Charles V., compelled to retreat, had fled, leaving the bones of his army in Provence, the Dauphin was returning to Lyons by the Rhone. Stopping at Tournon for the night, to amuse himself, he went through some athletic exercises, such as formed almost the sole education he or his brother received, in consequence of their long detention as hostages. The Prince being very hot—it was in the month of August—was so rash as to ask for a glass of water, which was given to him, iced, by Montceuculi. The Dauphin died almost instantaneously.

The King idolized his son. The Dauphin was indeed, as historians are agreed, a very accomplished Prince. His father, in despair, gave the utmost publicity to the proceedings against Montecuculi, and placed the matter in the hands of the most learned judges of the day.

After heroically enduring the first tests of torture without confessing anything, the Count made an avowal by which he fully implicated the Emperor and his two generals, Antonio de Leyva and Fernando Gonzaga. This, however, did not satisfy Francis I. Never was a case more solemnly thrashed out than this. An eye-witness gives the following account of what the King did:—

"The King called all the Princes of the Blood, and all the Knights of his Order, and many other high personages of the realm, to meet at Lyons; the Pope's Legate and Nuncio, the cardinals who were of his Court, and the ambassadors of England, Scotland, Portugal, Venice, Ferrara, and others; together with all the princes and great nobles of foreign countries, both of Italy and of Germany, who were at that time residing at his Court, to-wit: The Duke of Wittenberg, in Allemaigne; the Dukes of Somma, of Arianna, and of Atria; the Princes of Melphè [Malfi?] (who had desired to marry Catherine), and of Stilianò, Neapolitan; the Marquis di Vigevo, of the House of Trivulzio, Milanese; the Signor Giovanni Paolo di Ceri, Roman; the Signor Césare Fregose, Genoese; the Signor Annibale Gonzaga, Mantuan, and many more. Who being assembled, he caused to be read in their presence, from the beginning to the end, the trial of that wretched man who had poisoned his late Highness the Dauphin, with all the interrogations, confessions, confrontings, and other proceedings usual in criminal trials, not choosing that the sentence should be carried out until all those present had given their opinion on this monstrous and miserable matter."

Count Montecuculi's fidelity and devotion may seem extraordinary in our day of universal indiscretion, when everybody, and even Ministers, talk over the most trivial incidents

in which they have put a finger; but in those times princes could command devoted servants, or knew how to choose them. There were monarchical Moreys then, because there was faith. Never look for great things from self-interest; interests may change; but look for anything from feeling, from religious faith, monarchical faith, patriotic faith. These three beliefs alone can produce a Berthereau of Geneva, a Sydney or a Strafford in England, assassins to murder Thomas à Becket, or a Montecuculi; Jacques Cœur and Jeanne d'Arc, or Richelieu and Danton; a Bouchamp, a Talmont, or a Clément, a Chabot.

Charles V. made use of the highest personages to carry out the murder of three ambassadors from Francis I. A year later Lorenzino, Catherine's cousin, assassinated Duke Alessandro after three years of dissimulation, and in circumstances which gained him the surname of the Florentine Brutus. The rank of the victim was so little a check on such undertakings that neither Leo X. nor Clement VII. seems to have died a natural death. Mariana, the historian of Philip II., almost jests in speaking of the death of the Queen of Spain, a Princess of France, saying that "for the greater glory of the Spanish throne God suffered the blindness of the doctors who treated the Queen for dropsy." When King Henri II. allowed himself to utter a scandal which deserved a sword-thrust, he could find la Châtaignerie willing to take it. At that time royal personages had their meals served to them in padlocked boxes of which they had the key. Hence the *droit de cadenas*, the *right of the padlock*, an honor which ceased to exist in the reign of Louis XIV.

The Dauphin died of poison, the same perhaps as caused the death of MADAME, under Louis XIV. Pope Clement had been dead two years; Duke Alessandro, steeped in debauchery, seemed to have no interest in the Duc d'Orléans' elevation. Catherine, now seventeen years old, was with her father-in-law, whom she devotedly admired; Charles V. alone seemed to have an interest in the Dauphin's death, because Francis I. intended his son to form an alliance which

would have extended the power of France. Thus the Count's confession was very ingeniously based on the passions and policy of the day. Charles V. had fled after seeing his troops overwhelmed in Provence, and with them his good fortune, his reputation, and his hopes of aggrandizement. And note, that even if an innocent man had confessed under torture, the King afterwards gave him freedom of speech before an august assembly, and in the presence of men with whom innocence had a fair chance of a hearing. The King wanted the truth, and sought it in good faith.

In spite of her now brilliant prospects, Catherine's position at court was unchanged by the Dauphin's death; her childlessness made a divorce seem probable when her husband should become king. The Dauphin was now enslaved by Diane de Poitiers, who had dared to be the rival of Madame d'Étampes. Catherine was therefore doubly attentive and insinuating to her father-in-law, understanding that he was her sole mainstay.

Thus the first ten years of Catherine's married life were spent in the unceasing regrets caused by repeated disappointments when she hoped to have a child, and the vexations of her rivalry with Diane. Imagine what the life must be of a princess constantly spied on by a jealous mistress who was favored by the Catholic party, and by the strong support the Sénéchalé had acquired through the marriage of her daughters—one to Robert d' la Mark, Duc de Bouillon, Prince de Sedan; the other to Claude de Lorraine, Duc d'Aumale.

Swamped between the party of the Duchesse d'Étampes and that of the Sénéchalé (the title borne by Diane de Poitiers during the reign of Francis I.), who divided the Court and political feeling between the two mortal foes, Catherine tried to be the friend of both the Duchess and Diane de Poitiers. She, who was to become so great a queen, played the part of a subaltern. Thus she served her apprenticeship to the double-faced policy which afterwards was the secret clue to her life. At a later date the queen found

herself between the Catholics and the Calvinists, as the woman had been, for ten years, between Madame d'Etampes and Madame de Poitiers.

She studied the contradictions of French policy. Francis upheld Calvin and the Lutherans, to annoy Charles V. Then, after having covertly and patiently fostered the Reformation in Germany, after tolerating Calvin's presence at the Court of Navarre, he turned against it with undisguised severity. So Catherine could see the Court and the women of the Court playing with the fire of heresy; Diane at the head of the Catholic party with the Guises, only because the Duchesse d'Etampes was on the side of Calvin and the Protestants.

This was Catherine's political education; and in the King's private circle she could study the mistakes made by the Medici. The Dauphin was antagonistic to his father on every point; he was a bad son. He forgot the hardest but the truest axiom of Royalty, namely, that the throne is a responsible entity, and that a son who may oppose his father during his lifetime must carry out his policy on succeeding to the throne. Spinoza, who was as deep a politician as he was a great philosopher, says, in treating of the case of a king who has succeeded to another by a revolution or by treason: "If the new King hopes to secure his throne and protect his life, he must display so much zeal in avenging his predecessor's death that no one shall feel tempted to repeat such a crime. But to avenge him worthily it is not enough that he should shed the blood of his subjects; he must confirm the maxims of him whose place he fills, and walk in the same ways of government."

It was the application of this principle which gave the Medici to Florence. Cosmo I., Alessandro's successor, eleven years later instigated the murder, at Venice, of the Florentine Brutus, and, as has been said, persecuted the Strozzi without mercy. It was the neglect of this principle that overthrew Louis XVI. That King was false to every principle of government when he reinstated the Parlements suppressed by his grandfather. Louis XV. had been clear-sighted; the

Parlements, and especially that of Paris, were quite half to blame for the disorders that necessitated the assembling of the States-General. Louis XV.'s mistake was that when he threw down that barrier between the throne and the people, he did not erect a stronger one, that he did not substitute for the Parlements a strong constitutional rule in the provinces. There lay the remedy for the evils of the Monarchy, the voting power for taxation and the incidence of the taxes, with consent gradually won to the reforms needed in the monarchical rule.

Henri II.'s first act was to give all his confidence to the Connétable de Montmorency, whom his father had desired him to leave in banishment. The Connétable de Montmorency, with Diane de Poitiers, to whom he was closely attached, was master of the kingdom. Hence Catherine was even less powerful and happy as Queen of France than she had been as the Dauphiness.

At first, from the year 1543, she had a child every year for ten years, and was fully taken up by her maternal functions during that time, which included the last years of Francis I.'s reign, and almost the whole of her husband's. It is impossible not to detect in this constant child-bearing the malicious influence of a rival who thus kept the legitimate wife out of the way. This feminine and barbarous policy was no doubt one of Catherine's grievances against Diane. Being thus kept out of the tide of affairs, this clever woman spent her time in observing all the interests of the persons at Court, and all the parties formed there. The Italians who had followed her excited violent suspicions. After the execution of Montecuculi, the Connétable de Montmorency, Diane, and most of the crafty politicians at Court were racked with doubts of the Medici; but Francis I. always scouted them. Still the Gondi, the Biragnas, the Strozzi, the Ruggieri, the Sardini, in short, all who were classed as the Italians who had arrived in Catherine's wake, were compelled to exercise every faculty of wit, policy, and courage to enable

MOUNT ALLISON UNIVERSITY

them to remain at Court under the burden of disfavor that weighed on them. During the supremacy of Diane de Poitiers, Catherine's obligingness went so far that some clever folks have seen in it an evidence of the profound dissimulation to which she was compelled by men and circumstances, and by the conduct of Henri II. But it is going too far to say that she never asserted her rights as a wife and a queen. Her ten children (besides one miscarriage) were a sufficient explanation of the King's conduct, who was thus set free to spend his time with Diane de Poitiers. But the King certainly never fell short of what he owed to himself; he gave the Queen an entry worthy of any that had previously taken place, on the occasion of her coronation. The records of the *Parlement* and of the Exchequer prove that these two important bodies went to meet Catherine outside Paris, as far as Saint-Lazare. Here, indeed, is a passage from du Tillet's narrative:—

"A scaffolding had been erected at Saint-Lazare, whereon was a throne (which du Tillet calls a chair of state, *chaire de parlement*). Catherine seated herself on this, dressed in a surcoat, or sort of cape of ermine, covered with jewels; beneath it a bodice, with a court train, and on her head a crown of pearls and diamonds; she was supported by the Maréchale de la Mark, her lady of honor. Around her, standing, were the princes of the Blood and other princes and noblemen richly dressed, with the Chancellor of France in a robe of cloth of gold in a pattern on a ground of red eramoisy.* In front of the Queen and on the same scaffolding were seated, in two rows, twelve duchesses and countesses, dressed in surcoats of ermine, stomachers, trains, and fillets, that is to say, coronets, whether duchesses or countesses. There were the Duchesse d'Estouteville, de Montpensier—the elder and the younger—the Princesse de la Roche-sur-Yon; the Duchesses de Guise, de Nivernois, d'Annale, de Valentinois (Diane de Poitiers); Mademoiselle the legiti-

*The old French word *eramoisi* did not mean merely a crimson red, but denoted a special excellence of the dye. (See Rabelais.)

of bastard 'of France' (a title given to the King's daughter Diane, who became Duchesse de Castro-Farnese, and afterwards Duchesse de Montmorency-Damville), Madame de Cambrétabe, and Mademoiselle de Nemours, not to mention the other ladies who could find no room. The four *capped* Presidents (*à mortier*), with some other members of the Court and the chief clerk, du Tillet, went up on to the platform and did their service, and the First President Lizet, kneeling on one knee, addressed the Queen. The Chancellor, likewise on one knee, made response. She made her entrance into Paris at about three in the afternoon, riding in an open coach, Madame Marguerite de France sitting opposite to her, and by the side of the litter came the Cardinals d'Amboise, de Chatillon, de Boulogne, and de Lenoucourt, in their coats. She got out at the Church of Notre-Dame, and was received by the clergy. After she had made her prayer, she was carried along the Rue de la Calandre to the Palace, where the royal supper was spread in the great hall. She sat there in the middle at a marble table, under a canopy of velvet powdered with gold fleurs de lys."

It will here be fitting to controvert a popular error which some persons have perpetuated, following Sauval in the mistake. It has been said that Henri II. carried his oblivion of decency so far as to place his mistress' initials even on the buildings which Catherine had advised him to undertake or to carry on at such lavish expense. But the cipher, which is to be seen at the Louvre, amply refutes those who have so little comprehension as to lend credit to such nonsense, or gratuitous slur on the honor of our kings and queens. The H for Henri and the two C's, face to face, for Catherine seemed indeed to make two D's for Diane; and this coincidence was no doubt pleasing to the King. But it is not the less certain that the royal cipher was officially constructed of the initials of the King and the Queen. And this is so true, that the same cipher is still to be seen on the corn-market in Paris which Catherine herself had built. It may also be found in the crypt of Saint-Denis on Catherine's tomb, which she

caused to be constructed during her lifetime by the side of that of Henri II., and on which she is represented from life by the sculptor to whom she sat.

On a solemn occasion, when he was setting out on an expedition to Germany, Henri II. proclaimed Catherine Regent during his absence, as also in the event of his death—on March 25, 1552. Catherine's bitterest enemy, the author of the *Discours merveilleux sur les déportements de Catherine II.*, admits that she acquitted herself of these functions to the general approbation, and that the King was satisfied with her administration. Henri II. had men and money at the right moment. And after the disastrous day of Saint-Quentin, Catherine obtained from the Parisians considerable sums, which she forwarded to Compiègne, whither the King had come.

In politics Catherine made immense efforts to acquire some little influence. She was clever enough to gain over to her interests the Connétable de Montmorency, who was all-powerful under Henri II. The King's terrible reply to Montmorency's insistency is well known. This answer was the result of the good advice given by Catherine in the rare moments when she was alone with the King, and could explain to him the policy of the Florentines, which was to set the magnates of a kingdom by the ears and build up the sovereign authority on the ruins—Louis XI.'s system, subsequently carried out by Richelieu. Henri II., who saw only through the eyes of Diane and the Connétable, was quite a feudal King, and on friendly terms with the great Houses of the realm.

After an ineffectual effort in her favor made by the Connétable, probably in the year 1556, Catherine paid great court to the Guises, and schemed to detach them from Diane's party so as to set them in opposition to Montmorency. But, unfortunately, Diane and the Connétable were as virulent against the Protestants as the Guises were. Hence their antagonism lacked the virus which religious feeling would have given it. Besides, Diane boldly defied the Queen's plans

by coquetting with the Guises and giving her daughter to the Due d'Annale. She went so far that she has been accused by some writers of granting more than smiles to the gallant Cardinal de Lorraine.*

The signs of grief and the ostentatious regret displayed by Catherine on the King's death cannot be regarded as genuine. The fact that Henri II. had been so passionately and faithfully attached to Diane de Poitiers made it incumbent on Catherine that she should play the part of a neglected wife who idolized her husband; but, like every clever woman, she carried on her dissimulation, and never ceased to speak with tender regret of Henri II. Diane herself, it is well known, wore mourning all her life for her husband, Monsieur de Brézé. Her colors were black and white, and the King was wearing them at the tournament when he was fatally wounded. Catherine, in imitation no doubt of her rival, wore mourning for the King to the end of her life.

On the King's death, the Duchesse de Valentinois was shamelessly deserted and dishonored by the Connétable de Montmorency, a man in every respect beneath his reputation. Diane sent to offer her estate and Château of Chenonceaux to the Queen. Catherine then replied in the presence of witnesses, "I can never forget that she was all the joy of my dear Henri; I should be ashamed to accept, I will give her an estate in exchange. I would propose that of Chaumont-on-the-Loire." The deed of exchange was, in fact, signed at Blois in 1559. Diane, whose sons-in-law were the Due d'Annale and the Due de Bouillon, kept her whole fortune and died peacefully in 1566 at the age of sixty-six. She was thus nineteen years older than Henri II. These dates, copied from the epitaph on her tomb by an historian who

* Some satirist of the time has left the following lines on Henri II. [in which the pun on the words *sire* and *cire* (wax) would be lost in translation]:—

"Sire, si vous laissez, comme Charles désire,
Comme Diane veut, par trop vous gouverner,
Fondre, pétrir, mollir, refondre, retourner,
Sire, vous n'êtes plus, vous n'êtes plus que cire."

Charles was the Cardinal de Lorraine.

studied the question at the end of the last century, clear up many historical difficulties; for many writers have said she was forty when her father was sentenced in 1523, while others have said she was but sixteen. She was, in fact, four-and-twenty.

After reading everything both for and against her conduct with Francis I. at a time when the House of Poitiers was in the greatest danger, we can neither confirm nor deny anything. It is a passage of history that still remains obscure. We can see by what happens in our own day how history is falsified, as it were, in the making.

Catherine, who founded great hopes on her rival's age, several times made an attempt to overthrow her. On one occasion she was very near the accomplishment of her hopes. In 1554, Madame Diane, being ill, begged the King to go to Saint-Germain pending her recovery. This sovereign coquette would not be seen in the midst of the paraphernalia of doctors, nor bereft of the adjuncts of dress. To receive the King on his return, Catherine arranged a splendid *ballet*, in which five or six young ladies were to address him in verse. She selected for the purpose Miss Fleming, related to her uncle, the Duke of Albany, and one of the loveliest girls imaginable, fair and golden-haired; then a young connection of her own, Clarissa Strozzi, with magnificent black hair and rarely fine hands; Miss Lewiston, maid of honor to Mary Stuart; Mary Stuart herself; Madame Elizabeth de France, the unhappy Queen of Spain; and Madame Claude. Elizabeth was nine years old, Claude eight, and Mary Stuart twelve. Obviously, the Queen aimed at showing off Clarissa Strozzi and Miss Fleming without other rivals in the King's eyes. The King succumbed; he fell in love with Miss Fleming, and she bore him a son, Henri de Valois, Comte d'Angoulême, Grand Prior of France.

But Diane's influence and position remained unshaken. Like Madame de Pompadour later with Louis XV., the Duchesse de Valentinois was forgiving. But to what sort of love are we to ascribe this scheme on Catherine's part? Love of power or love of her husband? Women must decide.

A great deal is said in these days as to the license of the press; but it is difficult to imagine to what a pitch it was carried when printing was a new thing. Aretino, the Voltaire of his time, as is well known, made monarchs tremble, and foremost of them all Charles V. But few people know perhaps how far the audacity of pamphleteers could go. This Château of Chenonceaux had been given to Diane, nay, she was entreated to accept it, to induce her to overlook one of the most horrible publications ever hurled at a woman, one which shows how violent was the animosity between her and Madame d'Etampes. In 1537, when she was eight-and-thirty, a poet of Champagne, named Jean Voûté, published a collection of Latin verses, and among them three epigrams aimed at her. We must conclude that the poet was under high patronage from the fact that his volume is introduced by an *eulogium* written by Simon Maerin, the King's First Gentleman of the Bed-chamber. Here is the only passage quotable to-day from these epigrams, which bear the title: *In Pictarium, anam aulicam.* (Against *la Poitiers*, an old woman of the Court.)

"Non trahit esca ficta prædam."

"A painted bait catches no game." says the poet, after telling her that she paints her face and buys her teeth and hair; and he goes on: "Even if you could buy the finest essence that makes a woman, you would not get what you want of your lover, for you would need to be living, and you are dead."

This volume, printed by Simon de Colines, was dedicated "To a Bishop!"—To François Bohier, the brother of the man who, to save his credit at Court and atone for his crime, made an offering on the accession of Henri II. of the château of Chenonceaux, built by his father, Thomas Bohier, Conneillor of State under four Kings: Louis XI., Charles VIII., Louis XII., and Francis I. What were the pamphlets published against Madame de Pompadour and Marie Antoinette

in comparison with verses that might have been written by Martial! *Voûté* must have come to a bad end. Thus the estate and château of Chenonceaux cost Diane nothing but the forgiveness of an offence—a duty enjoined by the Gospel. Not being assessed by a jury, the penalties inflicted on the Press were rather severer than they are now.

The widowed Queens of France were required to remain for forty days in the King's bed-chamber, seeing no light but that of the tapers: they might not come out till after the funeral. This inviolable custom annoyed Catherine greatly; she was afraid of cabals. She found a way to evade it. The Cardinal de Lorraine coming out one morning—at such a time! at such a juncture!—from the house of “the fair Roman,” a famous courtesan of that day, who lived in the Rue Culture-Sainte-Catherine, was roughly handled by a party of roisterers. “Whereat his Holiness was much amazed,” says Henri Estienne, “and gave it out that hereties were lying in wait for him.”—And on this account the Court moved from Paris to Saint-Germain. The Queen would not leave the King her son behind, but took him with her.

The accession of Francis II., the moment when Catherine proposed to seize the reins of power, was a disappointment that formed a cruel climax to the twenty-six years of endurance she had already spent at the French Court. The Guises, with incredible audacity, at once usurped the sovereign power. The Duc de Guise was placed in command of the army, and the Connétable de Montmorency was shelved. The Cardinal took the control of the finances and the clergy.

Catherine's political career opened with one of those dramas which, though it was less notorious than some others, was not the less horrible, and initiated her no doubt into the agitating shocks of her life. Whether it was that Catherine, after vainly trying the most violent remedies, had thought she might bring the King back to her through jealousy; whether on coming to her second youth she had felt it hard never to have known love, she had shown a warm interest in a gentleman of royal blood, François de Vendôme, son of Louis

de Vendôme—the parent House of the Bourbons—the Vidame de Chartres, the name by which he is known to history. Catherine's covert hatred of Diane betrayed itself in many ways, which historians, studying only political developments, have failed to note with due attention. Catherine's attachment to the Vidame arose from an insult offered by the young man to the favorite. Diane looked for the most splendid matches for her daughters, who were indeed of the best blood in the kingdom. Above all, she was ambitious of an alliance with the Royal family. And her second daughter, who became the Duchesse d'Anjou, was proposed in marriage to the Vidame, whom Francis I., with sage policy, kept in poverty. For, in fact, when the Vidame de Chartres and the Prince de Condé first came to Court, Francis I. gave them appointments! What? the office of chamberlains in ordinary, with twelve hundred crowns a year, as much as he bestowed on the humblest of his gentlemen. And yet, though Diane offered him immense wealth, some high office under the Crown, and the King's personal favor, the Vidame refused. And then this Bourbon, factious as he was, married Jeanne, daughter of the Baron d'Estissac, by whom he had no children.

This proud demeanor naturally commended the Vidame to Catherine, who received him with marked favor, and made him her devoted friend. Historians have compared the last Duc de Montmorency, who was beheaded at Toulouse, with the Vidame de Chartres for his power of charming, his merits, and his talents.

Henri II. was not jealous; he did not apparently think it possible that a Queen of France could fail in her duty, or that a Medici could forget the honor done her by a Valois. When the Queen was said to be flirting with the Vidame de Chartres, she had been almost deserted by the King since the birth of her last child. So this attempt came to nothing—as the King died wearing the colors of Diane de Poitiers.

So, at the King's death, Catherine was on terms of gallant familiarity with the Vidame, a state of things in no way out

of harmony with the manners of the time, when love was at once so chivalrous and so licentious that the finest actions seemed as natural as the most blamable. But, as usual, historians have blundered by regarding exceptional cases as the rule.

Henri II.'s four sons nullified every pretension of the Bourbons, who were all miserably poor, and crushed under the scorn brought upon them by the Connétable de Montmorency's treason, in spite of the reasons which had led him to quit the country. The Vidame de Chartres, who was to the first Prince de Condé what Richelieu was to Mazarin, a father in politics, a model, and yet more a master in gallantry, hid the vast ambition of his family under a semblance of levity. Being unable to contend with the Guises, the Montmorencys, the Princes of Scotland, the Cardinals, and the Bonillons, he aimed at distinction by his gracious manners, his elegance, and his wit, which won him the favors of the most charming women, and the heart of many he never thought about. He was a man privileged by nature, whose fascinations were irresistible, and who owed to his love affairs the means of keeping up his rank. The Bourbons would not have taken offence, like Jarnac, at la Châtaignerie's scandal: they were very ready to accept lands and houses from their mistresses—witness the Prince de Condé, who had the estate of Saint-Valery from Madame la Maréchale de Saint-André.

During the first twenty days of mourning for Henri II., a sudden change came over the Vidame's prospects. Courted by the Queen-mother, and courting her as a man may court a queen, in the utmost secrecy, he seemed fated to play an important part; and Catherine, in fact, resolved to make him useful. The Prince received letters from her to the Prince de Condé, in which she pointed out the necessity for a coalition against the Guises. The Guises, informed of this intrigue, made their way into the Queen's chamber to compel her to sign an order consigning the Vidame to the Bastille, and Catherine found herself under the cruel necessity of

submitting. The Vidame died after a few months' captivity, on the day when he came out of prison, a short time before the Amboise conspiracy.

This was the end of Catherine de' Medici's first and only love affair. Protestant writers declared that the Queen had him poisoned to bury the secret of her gallantries in the tomb.

Such was this woman's apprenticeship to the exercise of royal power.

PART I

THE CALVINIST MARTYR

FEW persons in these days know how artless were the dwellings of the citizens of Paris in the sixteenth century, and how simple their lives. This very simplicity of habits and thought perhaps was the cause of the greatness of this primitive citizen class—for they were certainly great, free and noble, more so perhaps than the citizens of our time. Their history remains to be written; it requires and awaits a man of genius. Inspired by an incident which, though little known, forms the basis of this narrative, and is one of the most remarkable in the history of the citizen class, this reflection will no doubt occur to every one who shall read it to the end. Is it the first time in history that the conclusion has come before the facts?

In 1560, the houses of the Rue de la Vieille-Pelleterie lay close to the left bank of the Seine, between the Pont Notre-Dame and the Pont au Change. The public way and the houses occupied the ground now given up to the single path of the present quay. Each house, rising from the river, had a way down to it, by stone or wooden steps, defended by strong iron gates, or doors of nail-studded timber. These houses, like those of Venice, had a door to the land and one to the water. At the moment of writing this sketch, only one house remains of this kind as a reminiscence of old Paris, and that is doomed soon to disappear: it stands at the corner of the Petit-Pont, the little bridge facing the guard-house of the Hôtel-Dieu.

Of old each dwelling presented, on the river side, the

peculiar physiognomy stamped on it either by the trade and the habits of its owners, or by the eccentricity of the constructions devised by them for utilizing or defiling the Seine. The bridges being built, and almost all choked up by more mills than were convenient for the requirements of navigation, the Seine in Paris was divided into as many pools as there were bridges. Some of these old Paris basins would have afforded delightful studies of color for the painter. What a forest of timbers was built into the cross-beams that supported the mills, with their immense sails and wheels! What curious effects were to be found in the joists that shored up the houses from the river. Genre painting as yet, unfortunately, was not, and engraving in its infancy; so we have no record of the curious scenes which may still be found, on a small scale, in some provincial towns where the rivers are fringed with wooden houses, and where, as at Vendôme, for instance, the pools, overgrown with tall grasses, are divided by railings to separate the various properties on each bank.

The name of this street, which has now vanished from the map, sufficiently indicates the kind of business carried on there. At that time the merchants engaged in any particular trade, far from dispersing themselves about the city, gathered together for mutual protection. Being socially bound by the guild which limited their increase, they were also united into a brotherhood by the Church. This kept up prices. And then the masters were not at the mercy of their workmen, and did not yield, as they do now, to all their vagaries; on the contrary, they took charge of them, treated them as their children, and taught them the finer mysteries of their craft. A workman, to become a master, was required to produce a masterpiece—always an offering to the patron saint of the guild. And will you venture to assert that the absence of competition diminished their sense of perfection, or hindered beauty of workmanship, when your admiration of the work of the older craftsmen has created the new trade of dealers in *bric-à-brac*?

In the fifteenth and sixteenth centuries, the fur trade was one of the most flourishing industries. The difficulty of obtaining furs, which, coming from the North, necessitated long and dangerous voyages, gave a high value to skins and furriers' work. Then, as now, high prices led to demand, for vanity knows no obstacles.

In France, and in other kingdoms, not only was the use of furs restricted by law to the great nobility, as is proved by the part played by ermine in ancient coats-of-arms; but certain rare furs, such as *vair*, which was beyond doubt imperial sable, might be worn only by kings, dukes, and men of high rank holding certain offices. *Vair* (a name still used in heraldry, *vair* and *counter vair*) was sub-divided into *grand vair* and *menu vair*. The word has within the last hundred years fallen so completely into disuse, that in hundreds of editions of Perrault's fairy tales, Cinderella's famous slipper, probably of fur, *menu vair*, has become a glass slipper, *pantoufle de verre*. Not long since a distinguished French poet was obliged to restore and explain the original spelling of this word, for the edification of his brethren of the press, when giving an account of the "Cenerentola," in which a ring is substituted for the symbolical slipper—an unmeaning change.

The laws against the use of fur were, of course, perpetually transgressed, to the great advantage of the furriers. The high price of textiles and of furs made a garment in those days a durable thing, in keeping with the furniture, armor, and general details of the sturdy life of the time. A nobleman or lady, every rich man as well as every citizen, possessed at most two dresses for each season, and they lasted a lifetime or more. These articles were bequeathed to their children. Indeed, the clauses relating to weapons and raiment in marriage contracts, in these days unimportant by reason of the small value of clothes that are constantly renewed, were at that period of great interest. High prices had led to durability.

A lady's outfit represented a vast sum of money; it was

included in her fortune, and safely bestowed in those enormous chests which endanger the ceilings of modern houses. The full dress of a lady in 1840 would have been the *deshabillé* of a fine lady of 1510. The discovery of America, the facility of transport, the destruction of social distinctions, which has led to the effacement of visible distinctions, have all contributed to reduce the furrier's craft to the low ebb at which it stands, almost to nothing. The article sold by a furrier at the same price as of old—say twenty livres—has fallen in value with the money; the livre or franc was then worth twenty of our present money. The citizen's wife or the courtesan who, in our day, trims her cloak with sable, does not know that in 1410 a malignant constable of the watch would have taken her forthwith into custody, and haled her before the judge at le Châtelet. The English ladies who are so fond of ermine are unconscious of the fact that formerly none but queens, duchesses, and the Chancellor of France were permitted to wear this royal fur. There are at this day various ennobled families bearing the name of Pelletier or Lepelletier, whose forebears were obviously wealthy furriers; for most of our citizen names were originally surnames of that kind.

This digression not only explains the long squabbles as to precedence which the Drapers' Guild carried on for two centuries with the Mercers and the Furriers, each insisting on marching first, as being the most important, but also accounts for the consequence of one Master Lecamus, a furrier honored with the patronage of the two Queens, Catherine de' Medici and Mary Stuart, as well as that of the legal profession, who for twenty years had been the Syndic of his Corporation, and who lived in this street. The house occupied by Lecamus was one of the three forming the three corners of the cross-roads at the end of the Pont au Change, where only the tower now remains that formed the fourth corner. At the angle of this house, forming the corner of the bridge and of the quay, now called the Quai aux Fleurs,

the architect had placed a niche for a Madonna, before whom tapers constantly burned, with posies of real flowers in their season, and artificial flowers in the winter.

On the side towards the Rue du Pont, as well as on that to the Rue de la Vieille-Pelleterie, the house was supported on wooden pillars. All the houses of the trading quarters were thus constructed, with an arcade beneath, where foot passengers walked under cover on a floor hardened by the mud they brought in, which made it a rather rough pavement. In all the towns of France these arcades have been called *piliers*—in England *rows*—a general term to which the name of a trade is commonly added, as "Piliers des Halles," "Piliers de la Boucharie." These covered ways, required by the changeable and rainy climate of Paris, gave the town a highly characteristic feature, but they have entirely disappeared. Just as there now remains one house only on the river-bank, so no more than about a hundred feet are left of the old *Piliers* in the market, the last that have survived till now; and in a few days this remnant of the gloomy labyrinth of old Paris will also be destroyed. The existence of these relics of the Middle Ages is, no doubt, incompatible with the splendor of modern Paris. And these remarks are not intended as a lament over those fragments of the old city, but as a verification of this picture by the last surviving examples now falling into dust, and to win forgiveness for such descriptions, which will be precious in the future which is following hard on the heels of this age.

The walls were of timber covered with slates. The spaces between the timbers had been filled up with bricks, in a way that may still be seen in some provincial towns, laid in a zigzag pattern known as *Point de Hongrie*. The window-sills and lintels, also of wood, were handsomely carved, as were the corner tabernacle above the Madonna, and the pillars in front of the shop. Every window, every beam dividing the stories, was graced with arabesques of fantastic figures and animals wreathed in scrolls of foliage. On the street side, as on the river side, the house was crowned with a high-

pitched roof having a gable to the river and one to the street. This roof, like that of a Swiss chalet, projected far enough to cover a balcony on the second floor, with an ornamental balustrade; here the mistress might walk under shelter and command a view of the street, or of the pool shut between two bridges and two rows of houses.

Houses by the river were at that time highly valued. The system of drainage and water supply was not yet invented; the only main drain was one round Paris, constructed by Ambriot, the first man of genius and determination who—in the time of Charles V.—thought of sanitation for Paris. Houses situated like this of the *Sieur Lecamus* found in the river a necessary water-supply, and a natural outlet for rain water and waste. The vast works of this kind under the direction of the Trade Provosts are only now disappearing. None but octogenarians can still remember having seen the pits which swallowed up the surface waters, in the *Rue Montmartre*, *Rue du Temple*, etc. These hideous yawning culverts were in their day of inestimable utility. Their place will probably be for ever marked by the sudden rising of the roadway over what was their open channel—another archaeological detail which, in a couple of centuries, the historian will find inexplicable.

One day, in 1816, a little girl, who had been sent to an actress at the *Ambigu* with some diamonds for the part of a queen, was caught in a storm, and so irresistibly swept away by the waters to the opening of the drain in the *Rue du Temple*, that she would have been drowned in it but for the help of a passer-by, who was touched by her cries. But she had dropped the jewels, which were found in a man-hole. This accident made a great commotion, and gave weight to the demands for the closing of these gulfs for swallowing water and little girls. These curious structures, five feet high, had more or less movable gratings, which led to the flooding of cellars when the stream produced by heavy rain was checked by the grating being choked with rubbish, which the residents often forgot to remove.

The front of Master Lecamus' shop was a large window, but filled in with small panes of leaded glass, which made the place very dark. The furs for wealthy purchasers were carried to them for inspection. To those who came to buy in the shop, the goods were displayed outside between the pillars, which, during the day, were always more or less blocked by tables and salesmen sitting on stools, as they could still be seen doing under the arcade of the Halles some fifteen years since. From these outposts the clerks, apprentices, and sewing girls could chat, question, and answer each other, and hail the passer-by in a way which Walter Scott has depicted in the *Fortunes of Nigel*. The signboard, representing an ermine, was hung out as we still see those of village inns, swinging from a handsome arm of pierced and gilt ironwork. Over the ermine were these words:

LECAMUS

Furrier

To Her Majesty the Queen and the King our
Sovereign Lord

On one side, and on the other:

“To Her Majesty the Queen Mother
And to the Gentlemen of the Parlement.”

The words “To Her Majesty the Queen” had been lately added; the gilt letters were new. This addition was a consequence of the recent changes produced by Henri II.'s sudden and violent death, which overthrew many fortunes at Court, and began that of the Guises.

The back shop looked over the river. In this room sat the worthy citizen and his wife, Mademoiselle Lecamus. The wife of a man who was not noble had not at any time any right to the title of Dame, or lady; but the wives of the citizens of Paris were allowed to call themselves Demoiselle

(as we might say Mistress), as part of the privileges granted and confirmed to their husbands by many kings to whom they had rendered great services. Between this back room and the front shop was a spiral ladder or staircase of wood, a sort of corkscrew leading up to the next story, where the furs were stored, to the old couple's bedroom, and again to the attics, lighted by dormer windows, where their children slept, the maid-servant, the clerks, and the apprentices.

This herding of families, servants, and apprentices, and the small space allotted to each in the dwelling, where the apprentices all slept in one large room under the tiles, accounts for the enormous population at that time crowded together in Paris on a tenth of the ground now occupied by the city, and also for the many curious details of mediæval life, and the cunning love affairs, though these, *pax* the grave historian, are nowhere recorded but by the story writers, and without them would have been lost.

At this time a grand gentleman—such as the Admiral de Coligny, for instance—had three rooms for himself in Paris, and his people lived in a neighboring hostelry. There were not fifty mansions in all Paris, not fifty palaces, that is to say, belonging to the sovereign princes or great vassals, whose existence was far superior to that of the greatest German rulers, such as the Duke of Bavaria or the Elector of Saxony.

The kitchen in the Lecamus' house was on the river side below the back shop. It had a glass door opening on to an ironwork balcony, where the cook could stand to draw up water in a pail and to wash the household linen. Thus the back shop was at once the sitting-room, the dining-room, and the counting-house. It was in this important room—always fitted with richly-carved wood, and adorned by some chest or artistic article of furniture—that the merchant spent most of his life; there he had jolly suppers after his day's work; there were held secret debates on the political interests of the citizens and the Royal family. The formidable guilds of Paris could at that time arm a hundred thousand men. Their resolutions were stoutly upheld by their serving-men,

their clerks, their apprentices, and their workmen. Their Provost was their commander-in-chief, and they had, in the Hôtel de Ville, a palace where they had a right to assemble.

In that famous "citizens' parlor" (*parlour aux bourgeois*) very solemn decisions were taken. But for the continual sacrifices which had made war unendurable to the Guilds, wearied out with losses and famine, Henri IV., a rebel-made king, might never have entered Paris.

Every reader may now imagine for himself the characteristic appearance of this corner of Paris where the bridge and the Quay now open out, where the trees rise from the Quai aux Fleurs, and where nothing is left of the past but the lofty and famous clock-tower whence the signal was tolled for the Massacre of Saint-Bartholomew. Strange coincidence! One of the houses built round the foot of that tower—at that time surrounded by wooden shops—the house of the Lecamus, was to be the scene of one of the incidents that led to that night of horrors, which proved, unfortunately, propitious rather than fatal to Calvinism.

At the moment when this story begins, the audacity of the new religious teaching was setting Paris by the ears. A Scotchman, named Stuart, had just assassinated President Minard, that member of the Parlement to whom public opinion attributed a principal share in the execution of Anne du Bourg, a councillor burnt on the Place de Grève after the tailor of the late King, who had been tortured in the presence of Henri II. and Diane de Poitiers. Paris was so closely watched, that the archers on guard compelled every passer-by to pray to the Virgin, in order to detect heretics, who yielded unwillingly, or even refused to perform an act opposed to their convictions.

The two archers on guard at the corner of the Lecamus' house had just gone off duty: thus Christophe, the furrier's son, strongly suspected of deserting the Catholic faith, had been able to go out without fear of being compelled to adore the Virgin's image. At seven in the evening of an April day,

r
e
e.
)
al
s.
de

r-
nd
ai
he
ed
ei-
er
of
nts
ly.

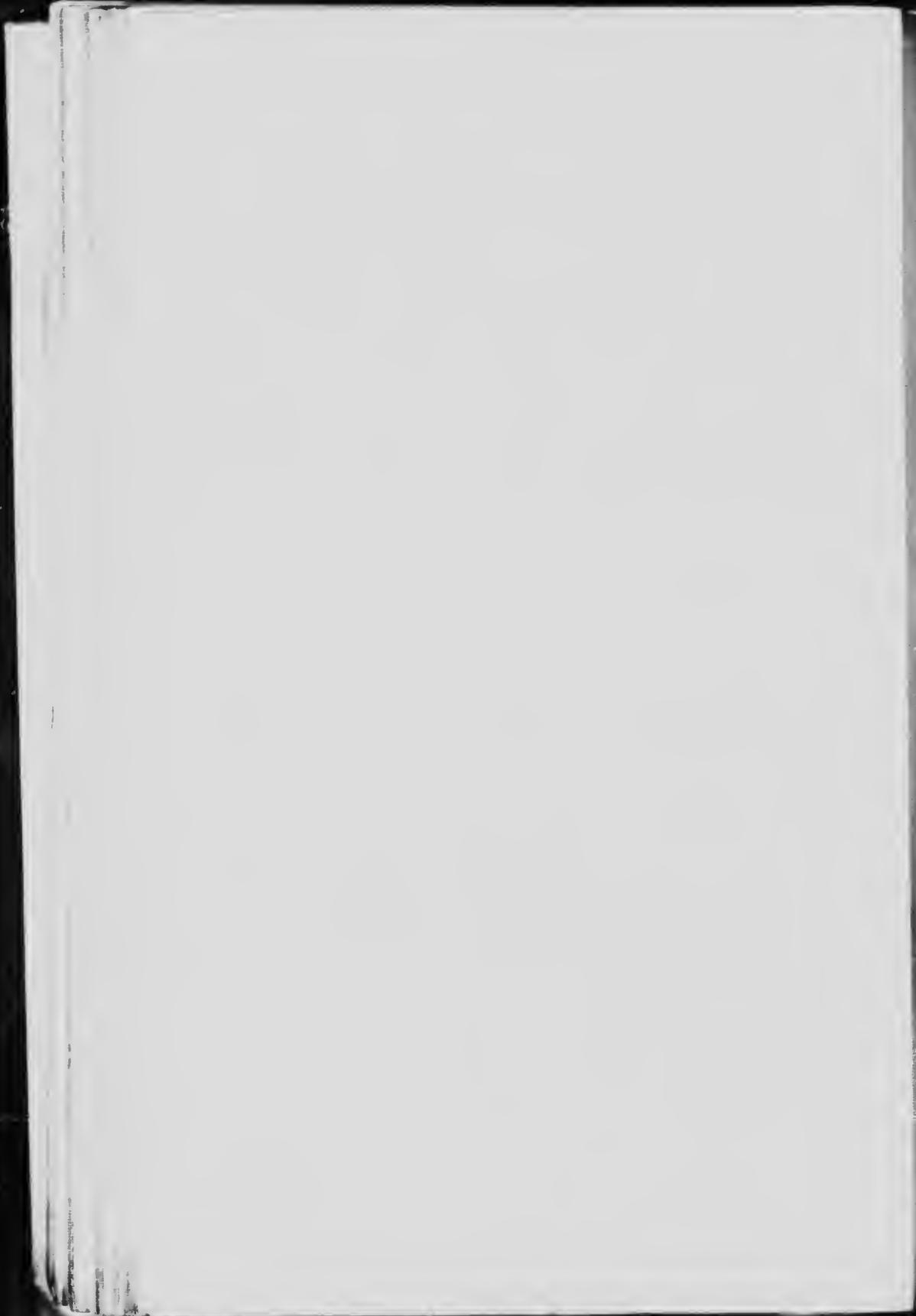
the
A
ent
blic
nne
the
nce
ely
-by
ded
to

us'
er's
had
dore
day.



"I am Chaudieu!"

HOWEY ALDRICH UNIVERSITY



1560, night was falling, and the apprentices, seeing only a few persons walking along the arcades on each side of the street, were carrying in the goods laid out for inspection preparatory to closing the house and the shop. Christophe Lecamus, an ardent youth of two-and-twenty, was standing in the door, apparently engaged in looking after the apprentices.

"Monsieur," said one of these lads to Christophe, pointing out a man who was pacing to and fro under the arcade with a doubtful expression, "that is probably a spy or a thief, but whatever he is, such a lean wretch cannot be an honest man. If he wanted to speak to us on business, he would come up boldly instead of creeping up and down as he is doing.—And what a face!" he went on, mimicking the stranger, "with his nose hidden in his cloak! What a jaundiced eye, and what a starved complexion!"

As soon as the stranger thus described saw Christophe standing alone in the doorway, he hastily crossed from the opposite arcade where he was walking, came under the pillars of the Lecamus' house, and passing along by the shop before the apprentices had come out again to close the shutters, he went up to the young man.

"I am Chaudieu!" he said in a low voice.

On hearing the name of one of the most famous ministers, and one of the most heroic actors in the terrible drama called the Reformation, Christophe felt such a thrill as a faithful peasant would have felt on recognizing his King under a disguise.

"Would you like to see some furs?" said Christophe, to deceive the apprentices whom he heard behind him. "Though it is almost dark, I can show you some myself."

He invited the minister to enter, but the man replied that he would rather speak to him out of doors. Christophe fetched his cap and followed the Calvinist.

Chaudieu, though banished by an edict, as secret plenipotentiary of Théodore de Bèze and Calvin—who directed the Reformation in France from Geneva—went and came,

defying the risk of the horrible death inflicted by the Parliament, in concert with the Church and the Monarch, on a leading reformer, the famous Anne du Bourg. This man, whose brother was a captain in the army, and one of Admiral Coligny's best warriors, was the arm used by Calvin to stir up France at the beginning of the twenty-two years of religious wars which were on the eve of an outbreak. This preacher of the reformed faith was one of those secret wheels which may best explain the immense spread of the Reformation.

Chaudieu led Christophe down to the edge of the water by an underground passage like that of the *Arche Marion*, filled in some ten years since. This tunnel between the house of *Leeamus* and that next it ran under the *Rue de la Vieille-Pelleterie*, and was known as *le Pont aux Fourreurs*. It was used by the dyers of the *Cité* as a way down to the river to wash their thread, silk, and materials. A little boat lay there, held and rowed by one man. In the bows sat a stranger, a small man, and very simply dressed. In an instant the boat was in the middle of the river, and the boatman steered it under one of the wooden arches of the *Pont au Change*, where he quickly secured it to an iron ring. No one had said a word.

"Here we may talk in safety, there are neither spies nor traitors," said Chaudieu to the two others. "Are you filled with the spirit of self-sacrifice that should animate a martyr? Are you ready to suffer all things for our holy Cause? Do you fear the torments endured by the late King's tailor, and the *Conceillor du Bourg*, which of a truth await us all?" He spoke to Christophe, looking at him with a radiant face.

"I will testify to the Gospel," replied Christophe simply, looking up at the windows of the back shop.

The familiar lamp standing on a table, where his father was no doubt balancing his books, reminded him by its mild beam of the peaceful life and family joys he was renouncing. It was a brief but complete vision. The young man's fancy took in the homely harmony of the whole scene—the places

where he had spent his happy childhood, where Babette Lalher lived, his future wife, where everything promised him a calm and busy life; he saw the past, he saw the future, and he sacrificed it all. At any rate, he staked it.

Such were men in those days.

"We need say no more," cried the impetuous boatman. "We know him for one of the saints. If the Scotchman had not dealt the blow, he would have killed the infamous Minard."

"Yes," said Lecamus, "my life is in the hands of the brethren, and I devote it with joy for the success of the Reformation. I have thought of it all seriously. I know what we are doing for the joy of the nations. In two words, the Papacy makes for celibacy, the Reformation makes for the family. It is time to purge France of its monks, to restore their possessions to the Crown, which will sell them sooner or later to the middle classes. Let us show that we can die for our children, and to make our families free and happy!"

The young enthusiast's face, with Chaudieu's, the boatman's, and that of the stranger seated in the bows, formed a picture that deserves to be described, all the more so because such a description entails the whole history of that epoch, if it be true that it is given to some men to sum up in themselves the spirit of their age.

Religious reform, attempted in Germany by Luther, in Scotland by John Knox, and in France by Calvin, found partisans chiefly among those of the lower classes who had begun to think. The great nobles encouraged the movement only to serve other interests quite foreign to the religious question. These parties were joined by adventurers, by gentlemen who had lost all, by youngsters to whom every form of excitement was acceptable. But among the artisans and men employed in trade, faith was genuine, and founded on intelligent interests. The poorer nations at once gave their adherence to a religion which brought the property of the Church back to the State, which suppressed the convents,

and deprived the dignitaries of the Church of their enormous revenues. Everybody in trade calculated the profits from this religious transaction, and devoted themselves to it body, soul, and purse; and among the youth of the French citizen class, the new preaching met that noble disposition for self-sacrifice of every kind which animates the young to whom egoism is unknown.

Eminent men, penetrating minds, such as are always to be found among the masses, foresaw the Republic in the Reformation, and hoped to establish throughout Europe a form of government like that of the United Netherlands, which at last triumphed over the greatest power of the time—Spain, ruled by Philip II., and represented in the Low Countries by the Duke of Alva. Jean Hotoman was at that time planning the famous book in which this scheme is set forth, which diffused through France the leaven of these ideas, stirred up once more by the League, subdued by Richelieu, and afterwards by Louis XIV., to reappear with the Economists and the Encyclopedists under Louis XV., and burst into life under Louis XVI.; ideas which were always approved by the younger branches, by the House of Orléans in 1789, as by the House of Bourbon in 1589.

The questioning spirit is the rebellious spirit. A rebellion is always either a cloak to hide a prince, or the swaddling wrapper of a new rule. The House of Bourbon, a younger branch than the Valois, was busy at the bottom of the Reformation. At the moment when the little boat lay moored under the arch of the Pont au Change, the question was further complicated by the ambition of the Guises, the rivals of the Bourbons. Indeed, the Crown as represented by Catherine de' Medici could, for thirty years, hold its own in the strife by setting these two factions against each other; whereas later, instead of being clutched at by many hands, the Crown stood face to face with the people without a barrier between; for Richelieu and Louis XIV. had broken down the nobility, and Louis XV. had overthrown the Parlements. Now a king alone face to face with a nation, as Louis XVI. was, must inevitably succumb.

Christophe Lecamus was very typical of the ardent and devoted sons of the people. His pale complexion had that warm burnt hue which is seen in some fair people; his hair was of a coppery yellow; his eyes were bluish-gray, and sparkled brightly. In them alone was his noble soul visible, for his clumsy features did not disguise the somewhat triangular shape of a plain face by lending it the look of dignity which a man of rank can assume, and his forehead was low, and characteristic only of great energy. His vitality seemed to be seated no lower down than his chest, which was somewhat hollow. Sinewy, rather than muscular, Christophe was of tough texture, lean but wiry. His sharp nose showed homely cunning, and his countenance revealed intelligence of the kind that acts wisely on one point of a circle, but has not the power of commanding the whole circumference. His eyes, set under brows that projected like a penthouse, and faintly outlined with light down, were surrounded with broad light-blue circles, with a sheeny white patch at the root of the nose, almost always a sign of great excitability. Christophe was of the people—the race that fights and allows itself to be deceived; intelligent enough to understand and to serve an idea, too noble to take advantage of it, too magnanimous to sell himself.

By the side of old Lecamus' only son, Chaudieu, the ardent minister, lean from watchfulness, with brown hair, a yellow skin, a contumacious brow, an eloquent mouth, fiery hazel eyes, and a short rounded chin, symbolized that Christian zeal which gave the Reformation so many fanatical and earnest preachers, whose spirit and boldness fired whole communities. This aide-de-camp of Calvin and Théodore de Bèze contrasted well with the furrier's son. He represented the living cause of which Christophe was the effect. You could not have conceived of the active firebrand of the popular machine under any other aspect.

The boatman, an impetuous creature, tanned by the open air, the dews of night, and the heats of the day, with firmly set lips, quick motions, a hungry, tawny eye like a vulture's,

MOUNT ALLISON UNIVERSITY

and crisp black hair, was the characteristic adventurer who risks his all in an undertaking as a gambler stakes his whole fortune on a card. Everything in the man spoke of terrible passions and a daring that would flinch at nothing. His quivering muscles were as able to keep silence as to speak. His look was assertive rather than noble. His nose, upturned but narrow, scented battle. He seemed active and adroit. In any age you would have known him for a party leader. He might have been Pizarro, Hernando Cortez, or Morgan the Destroyer if there had been no Reformation—a doer of violent deeds.

The stranger who sat on a seat, wrapped in his cloak, evidently belonged to the highest social rank. The fineness of his linen, the cut, material, and perfume of his raiment, the make and texture of his gloves, showed a man of the Court, as his attitude, his haughtiness, his cool demeanor, and his flashing eye revealed a man of war. His appearance was at first somewhat alarming, and inspired respect. We respect a man who respects himself. Though short and hunchbacked, his manner made good all the defects of his figure. The ice once broken, he had the cheerfulness of decisiveness and an indescribable spirit of energy which made him attractive. He had the blue eyes and the hooked nose of the House of Navarre, and the Spanish look of the marked physiognomy that was characteristic of the Bourbon kings.

With three words the scene became of the greatest interest.

"Well, then," said Chaudien, as Christophe Lecamus made his profession of faith, "this boatman is la Renaudie; and this is Monseigneur the Prince de Condé," he added, turning to the hunchback.

Thus the four men were representative of the faith of the people, the intellect of eloquence, the arm of the soldier, and Royalty cast into the shade.

"You will hear what we require of you," the minister went on, after allowing a pause for the young man's astonishment. "To the end that you may make no mistakes, we are com-

pered to initiate you into the most important secrets of the Reformation."

The Prince and la Renaudie assented by a gesture, when the minister ceased speaking, to allow the Prince to say something if he should wish it. Like all men of rank engaged in conspiracies, who make it a principle not to appear before some critical moment, the Prince kept silence. Not from cowardice: at such juncture he was the soul of the scheme, shrank from no danger, and risked his head; but with a sort of royal dignity, he left the explanation of the enterprise to the preacher, and was content to study the new instrument he was compelled to make use of.

"My son," said Chandieu in Huguenot phraseology, "we are about to fight the first battle against the Roman whore. In a few days our soldiers must perish at the stake, or the causes must be dead. So, ere long, the King and the two queens will be in our power. This is the first appeal to arms by our religion in France, and France will not lay them down till she has conquered—it is of the nation that I speak, and not of the kingdom. Most of the nobles of the kingdom see what the Cardinal de Lorraine and the Duke his brother are driving at. Under pretence of defending the Catholic faith, the House of Lorraine claims the Crown of France as its inheritance. It leans on the Church, and has made it a formidable ally; the monks are its supporters, its acolytes and spies. It asserts itself as a protector of the throne it hopes to usurp, of the Valois whom it hopes to destroy.

"We have decided to rise up in arms, and it is because the liberties of the people are threatened as well as the interests of the nobility. We must stifle in its infancy a faction as atrocious as that of the Bourguignons, who of old put Paris and France to fire and sword. A Louis XI. was needed to end the quarrel between the Burgundians and the Crown, but now a Prince of Condé will prevent the Lorraines from going too far. This is not a civil war: it is a duel between the Guises and the Reformation—a duel to the death! We will go to the heads low, or they shall crush ours!"

"Well spoken!" said the Prince.

"In these circumstances, Christophe," la Renaudie put in, "we must neglect no means of strengthening our party—for there is a party on the side of the Reformation, the party of offended rights, of the nobles who are sacrificed to the Guises, of the old army leaders so shamefully tricked at Fontainebleau, whence the Cardinal banished them by erecting gibbets to hang those who should ask the King for the price of their outfit and arrears of pay."

"Yes, my son," said Chandieu, seeing some signs of terror in Christophe, "that is what requires us to triumph by fighting instead of triumphing by conviction and martyrdom. The Queen-mother is ready to enter into our views; not that she is prepared to abjure the Catholic faith—she has not got so far as that, but she may perhaps be driven to it by our success. Be that as it may, humiliated and desperate as she is at seeing the power she had hoped to wield at the King's death in the grasp of the Guises, and alarmed by the influence exerted by the young Queen Marie, who is their niece and partisan, Queen Catherine will be inclined to lend her support to the princes and nobles who are about to strike a blow for her deliverance. At this moment, though apparently devoted to the Guises, she hates them, longs for their ruin, and will make use of us to oppose them; but Monseigneur can make use of her to oppose all the others. The Queen-mother will consent to all we propose. We have the Connétable on our side—Monseigneur has just seen him at Chantilly, but he will not stir without orders from his superiors. Being Monseigneur's uncle, he will not leave us in the lurch, and our generous Prince will not hesitate to rush into danger to enlist Anne de Montmorency.

"Everything is ready; and we have cast our eyes on you to communicate to Queen Catherine our treaty of alliance, our schemes for edicts, and the basis of the new rule. The Court is at Blois. Many of our friends are there; but those are our future chiefs—and, like Monseigneur," and he bowed to the Prince, "they must never be suspected; we must sacri-

fice ourselves for them. The Queen-mother and our friends are under such close espionage, that it is impossible to communicate with them through any one who is known, or of any consequence. Such a person would at once be suspected, and would never be admitted to speak with Madame Catherine. God should indeed give us at this moment the shepherd David with his sling to attack Goliath de Guise. Your father—a good Catholic, more's the pity—is furrier to the two Queens; he always has some garment or trimming in hand for them; persuade him to send you to the Court. You will arouse no suspicions, and will not compromise Queen Catherine. Any one of our leaders might lose his head for an imprudence which should give rise to a suspicion of the Queen-mother's connivance with us. But where a man of importance, once caught out, gives a clue to suspicions, a nobody like you escapes scot-free.—You see! The Guises have so many spies, that nowhere but in the middle of the river can we talk without fear. So you, my son, are like a man on guard, doomed to die at his post. Understand, if you are taken, you are abandoned by us all. If need be, we shall cast opprobrium and disgrace on you. If we shall be forced to it, we should be aware that you were a creature of the Guises whom they sent to play a part to implicate us. So what we ask of you is entire self-sacrifice.

"If you perish," said the Prince de Condé, "I pledge my word as a gentleman that your family shall be a sacred trust to the House of Navarre; I will bear it in my heart and serve it in every way."

"That word, my Lord, is enough," replied Christophe, forgetting that this leader of faction was a Gascon. "We live in times when every man, prince or citizen, must do his duty."

"That is a true Huguenot! If all our men were like him," said la Remaudière, laying his hand on Christophe's shoulder, "we should have won by to-morrow."

"Young man," said the Prince, "I meant to show you that while Chaudieu preaches and the gentleman bears arms, the prince fights. Thus, in so fierce a game every stake has its value."

"Listen," said la Renaudie; "I will not give you the papers till we reach Beaugency, for we must run no risks on the road. You will find me on the quay there; my face, voice, and clothes will be so different, that you may not recognize me. But I will say to you, 'Are you a *Guépin*?' and you must reply, 'At your service.'—As to the manner of proceeding, I will tell you. You will find a horse at *la Pinte fleurie*, near Saint-Germain l'Auxerrois. Ask there for Jean le Breton, who will take you to the stable and mount you on a nag of mine known to cover thirty leagues in eight hours. Leave Paris by the Bussy Gate. Breton has a pass for me; take it for yourself and be off, riding round outside the towns. You should reach Orleans by daybreak."

"And the horse?" asked Lecamus.

"He will hold out till you get to Orleans," replied la Renaudie. "Leave him outside the suburb of Bannier, for the gates are well guarded; we must not arouse suspicion. You, my friend, must play your part well. You must make up any story that may seem to you best to enable you to go to the third house on your left on entering Orleans; it is that of one Tourillon, a glover. Knock three raps on the door and call out, 'In the service of Messieurs de Guise!' The man affects to be a fanatical *Guisard*; we four only know that he is on our side. He will find you a boatman, such another as himself of course, but devoted to our cause. Go down to the river at once, get into a boat painted green with a white border. You ought to be at Beaugency by noonday to-morrow. There I will put you in the way of getting a boat to carry you down to Blois without running any danger. Our enemies the Guises do not command the Loire, only the river-ports.

"You may thus see the Queen in the course of to-morrow or of the next day."

"Your words are graven here," said Christophe, touching his forehead.

Chaudien embraced his son with religious fervency; he was proud of him.

"The Lord protect you!" he said, pointing to the sunset which crimsoned the old roofs covered with shingles, and shot fiery gleams among the forest of beams round which the waters foamed.

"You are of the stock of old Jacques Bonhomme," said la Renaudie to Christophe, wringing his hand.

"We shall meet again, *Monsieur*," said the Prince, with a gesture of infinite graciousness, almost of friendliness.

With a stroke of the oar, la Renaudie carried the young conspirator back to the steps leading up to the house, and the boat vanished at once under the arches of the Pont au Change.

Christophe shook the iron gate that closed the entrance from the river-side and called out; Mademoiselle Lecamus heard him, opened one of the windows of the back-shop, and asked how he came there. Christophe replied that he was half-frozen, and that she must first let him in.

"Young master," said la Bourguignonne, "you went out by the street door and come in by the river-gate? Your father will be in a pretty rage."

Christophe, bewildered by the secret conference which had brought him into contact with the Prince de Condé, la Renaudie, and Chandieu, and even more agitated by the expected turmoil of an imminent civil war, made no reply; he hurried up from the kitchen to the back-shop. There, on seeing him, his mother, who was a bigoted old Catholic, could not contain herself.

"I will wager," she broke out, "that the three men you were talking to were ref——"

"Silence, wife," said the prudent old man, whose white head was bent over a book. "Now, my lazy oafs," he went on to three boys who had long since finished supper, "what are you waiting for to take you to bed? It is eight o'clock. You must be up by five in the morning. And first you have the *Président de Thou's* robes and cap to carry home. Go all three together, and carry sticks and rapiers. If you meet any more ne'er-do-weels of your own kidney, at any rate there will be three of you."

"And are we to carry the ermine surcoat ordered by the young Queen, which is to be delivered at the Hôtel de Soissons, from whence there is an express to Blois and to the Queen-mother?" asked one of the lads.

"No," said the Syndic; "Queen Catherine's account amounts to three thousand crowns, and I must get the money. I think I will go to Blois myself."

"I should not think of allowing you, at your age, father, and in such times as these, to expose yourself on the high-roads. I am two-and-twenty; you may send me on this errand," said Christophe, with an eye on a box which he had no doubt contained the surcoat.

"Are you glued to the bench?" cried the old man to the apprentices, who hastily took up their rapiers and capes, and Monsieur de Thou's fur gown.

This illustrious man was to be received on the morrow by the Parlement as their President: he had just signed the death-warrant of the Councillor du Bourg, and was fated, before the year was out, to sit in judgment on the Prince de Condé.

"La Bourguignonne," said the old man, "go and ask my neighbor Lallier if he will sup with us this evening, furnishing the wine; we will give the meal.—And, above all, tell him to bring his daughter."

The Syndic of the Guild of Furriers was a handsome old man of sixty, with white hair and a broad high forehead. As furrier to the Court for forty years past, he had witnessed all the revolutions in the reign of Francis I., and had retained his royal patent in spite of feminine rivalries. He had seen the arrival at Court of Catherine de' Medici, then but just fifteen; he had seen her succumb to the Duchesse d'Etampes, her father-in-law's mistress, and to the Duchesse de Valentinois, mistress to the late King, her husband. But through all these changes the furrier had got into no difficulties, though the Court purveyors often fell into disgrace with the ladies they served. His prudence was as great as

his wealth. He maintained an attitude of excessive humility. Pride had never caught him in its snares. The man was so modest, so meek, so obliging, so poor—at Court and in the presence of queens, princesses, and favorites—that his servility had saved his shop-sign.

Such a line of policy betrayed, of course, a cunning and clear-sighted man. Humble as he was to the outer world, at home he was a despot. He was the unquestioned master in his own house. He was highly respected by his fellow merchants and derived immense consideration from his long tenure of the first place in business. Indeed, he was gladly helpful to others; and among the services he had done, the most important perhaps was the support he had long afforded to the most famous surgeon of the sixteenth century—Ambroise Paré, who owed it to Lecamus that he could pursue his studies. In all the disputes that arose between the merchants of the guild, Lecamus was for conciliatory measures. Thus general esteem had confirmed his supremacy among his equals, while his assumed character had preserved him the favor of the Court.

Having, for political reasons, manœuvred in his parish for the glory of his trade, he did what was needful to keep himself in a sufficient odor of sanctity with the priest of the Church of Saint-Pierre aux Bœufs, who regarded him as one of the men most devoted in all Paris to the Catholic faith. Consequently, when the States-General were convoked, Lecamus was unanimously elected to represent the third estate by the influence of the priests, which was at that time enormous in Paris.

This old man was one of those deep and silent ambitious men who for fifty years are submissive to everybody in turn, creeping up from place to place, no one knowing how, till they are seen peacefully seated in a position which no one, not even the boldest, would have dared to admit was the goal of his ambition at the beginning of his life—so long was the climb, so many gulfs were there to leap, into which he might fall! Lecamus, who had hidden away a large fortune, would

run no risks, and was planning a splendid future for his son. Instead of that personal ambition which often sacrifices the future to the present, he had family ambition, a feeling that seems lost in these days, smothered by the stupid regulation of inheritance by law. Lecamus foresaw himself President of the Paris Parlement in the person of his grandson.

Christophe, the godson of the great historian de Thou, had received an excellent education, but it had led him to scepticism and inquiry, which indeed were increasing apace among the students and Faculties of the University. Christophe was at present studying for the bar, the first step to a judgeship. The old furrier pretended to be undecided as to his son's career; sometimes he would make Christophe his successor, and sometimes he would have him a pleader; but in his heart he longed to see this son in the seat of a Councillor of the Parlement. The furrier longed to place the house of Lecamus on a par with the old and honored families of Paris citizens which had produced a Pasquier, a Molé, a Miron, a Séguier, Lamoignon, du Tillet, Lecoigneux, Lescaopier, the Goix, the Arnaulds,—all the famous sheriffs and high-provosts of corporations who had rallied to defend the throne.

To the end that Christophe might in that day do credit to his rank, he wanted him to marry the daughter of the richest goldsmith in the Cité, his neighbor Lallier, whose nephew, at a later day, presented the keys of Paris to Henry IV. The most deeply rooted purpose in the good man's heart was to spend half his own fortune and half of Lallier's in the purchase of a lordly estate, a long and difficult matter in those days.

But he was too deep a schemer, and knew the times too well, to overlook the great movements that were being hatched; he saw plainly, and saw truly, when he looked forward to the division of the kingdom into two camps. The useless executions on the Place de l'Estrapade, that of Henri II.'s tailor, and that, still more recent, of the Councillor Anne du Bourg, besides the connivance of the reigning

favorite in the time of Francis I., and of many nobles now, at the progress of reform, all were alarming indications. The furrier was determined, come what might, to remain faithful to the Church, the Monarchy, and the Parlement, but he was secretly well content that his son should join the Reformation. He knew that he had wealth enough to ransom Christophe if the lad should ever compromise himself seriously; and then, if France should turn Calvinist, his son could save the family in any furious outbreaks in the capital such as the citizens could vividly remember, and as would recur again and again through four reigns.

Like Louis XI., the old furrier never confessed these thoughts even to himself; his cunning completely deceived his wife and his son. For many a day this solemn personage had been the recognized head of the most populous quarter of Paris—the heart of the city—bearing the title of *Quartenier*, which became notorious fifteen years later. Clothed in cloth, like every prudent citizen who obeyed the sumptuary laws, Master Lecamus—the *Sieur Lecamus*, a title he held in virtue of an edict of Charles V. permitting the citizens of Paris to purchase *Seigneuries*, and their wives to assume the fine title of *demoiselle* or mistress—wore no gold chain, no silk; only a stout doublet with large buttons of blaekened silver, wrinkled hose drawn up above his knee, and leather shoes with buckles. His shirt, of fine linen, was pulled out, in the fashion of the time, into full puffs through his half-buttoned waistcoat and slashed trunks.

Though the full light of the lamp fell on the old man's broad and handsome head, Christophe had no inkling of the thoughts hidden behind that rich Dutch-looking complexion: still he understood that his old father meant to take some advantage of his affection for pretty Babette Lallier. And Christophe, as a man who had laid his own schemes, smiled sadly when he heard the invitation sent to his fair mistress.

As soon as la Bourguignonne and the apprentices were gone old Lecamus looked at his wife with an expression that fully showed his firm and resolute temper.

"You will never rest till you have got the boy hanged with your damned tongue!" said he in stern tones.

"I would rather see him hanged, but saved, than alive and a Huguenot," was the gloomy reply. "To think that the child I bore within me for nine months should not be a good Catholic, but hanker after the heresies of Colas—that he must spend all eternity in hell——!" and she began to cry.

"You old fool!" said the furrier, "then give him a chance of life, if only to convert him! Why, you said a thing, before the apprentices, which might set our house on fire, and roast us all in it like fleas in straw."

The mother crossed herself, but said nothing.

"As for you," said the good man, with a scrutinizing look at his son, "tell me what you were doing out there on the water with——Come close to me while I speak to you," he added, seizing his son by the arm, and drawing him close to him while he whispered in the lad's ear—"with the Prince de Condé." Christophe started. "Do you suppose that the furrier does not know all their faces? And do you suppose that I am not aware of what is going on? Monsieur le Grand Master has ordered out troops to Amboise and when troops are removed from Paris to Amboise the Court is at Blois, when they are marched by way of Chartres and Vendôme instead of by Orleans, the meaning is plain, is it not? Trouble is brewing.

If the Court want their surecoats, they will send for them. The Prince de Condé may be intending to kill Messieurs de Colas, but on their part mean to get rid of him perhaps. In such a case can a furrier's son be in such a broil? When you are married, when you are a pleader in the Parlement, you will be as cautious as your father. A furrier's son has no business to be of the new religion till all the rest of the world is. I say nothing against the Reformers; it is no business of mine; but the Court is Catholic, the two Queens are Catholics, the Parlement is Catholic; we serve them with furs, and we must be Catholic.

"You do not stir from here, Christophe, or I will place

you with your godfather the *Président de Thou*, who will keep you at it, blackening paper night and day, instead of leaving you to blacken your soul in the hell-broth of these damned Genevese."

"Father," said Christophe, leaning on the back of the old man's chair, "send me off to Blois with Queen Marie's surcoat, and to ask for the money, or I am a lost man. And you love me——"

"Lost!" echoed his father, without any sign of surprise. "If you stay here, you will not be lost. I shall know where to find you."

"I shall be killed."

"Why?"

"The most zealous Huguenots have cast their eyes on me to serve them in a certain matter, and if I fail to do what I have just promised, they will kill me in the street, in the face of day, here, as *Linard* was killed. But if you send me to the Court on business of your own, I shall probably be able to justify my action to both parties. Either I shall succeed for them without running any risk, and so gain a good position in the party; or, if the danger is too great, I can do your business only."

The old man started to his feet as if his seat were of red-hot iron.

"Wife," said he, "leave us, and see that no one intrudes on Christophe and me."

When *Mistress Lecamus* had left the room, the furrer took his son by a button and led him to the corner of the room which formed the angle towards the bridge.

"Christophe," said he, quite into his son's ear, as he had just now spoken of the *Prince de Condé*, "be a Huguenot if that is your pet vice, but with prudence, in your secret heart, and not in such a way as to be pointed at by every one in the neighborhood. What you have just now told me shows me what confidence the leaders have in you.—What are you to do at the Court?"

"I cannot tell you," said Christophe; "I do not quite now that myself yet."

"H'm, h'm," said the old man, looking at the lad, "the young rascal wants to hoodwink his father. He will go far! —Well, well," he went on, in an undertone, "you are not going to Blois to make overtures to the Guises, nor to the little King our Sovereign, nor to little Queen Mary. All these are Catholics; but I could swear that the Italian Queen owes the Scotch woman and the Lorraines some grudge; I know her. She has been dying to put a finger in the pie. The late King was so much afraid of her that, like the jewelers, he used diamond to cut diamond, one woman against another. Hence Queen Catherine's hatred of the poor Duchesse de Valentinois, from whom she took the fine Château of Chenonceaux. But for Monsieur le Cométable, the Duchess would have had her neck wrung at least——"

"Hands off, my boy! Do not trust yourself within reach of the Italian woman, whose only passions are in her head; a bad sort that. Ay, the business you are sent to the Court to do will give you a bad headache, I fear," cried the father, seeing that Christophe was about to speak. "My boy, I have two schemes for your future life; you will not spoil them by being of service to Queen Catherine. But, for God's sake, keep your head on your shoulders! And the Guises would cut it off as *la Bourguignonne* cuts off a turnip, for the people who are employing you would throw you over at once."

"I know that, father," said Christophe.

"And you are so bold as that! You know it, and you will risk it?"

"Yes, father."

"Why, the Devil's in it!" cried the old man, hugging his son, "we may understand each other; you are your father's son.— My boy, you will be a credit to the family, and your old father may be plain with you, I see.—But do not be more of a Huguenot than the Messieurs de Coligny; and do not draw your sword.— You are to be a man of the pen; stick to your part as a cucking lawyer.— Well, tell me no more till you have succeeded. If I hear nothing of you for

four days after you reach Blois, that silence will tell me that you are in danger. Then the old man will follow to save the young one. I have not sold furs for thirty years without knowing the seamy side of a Court robe. I can find means of opening doors."

Christophe stared with amazement at hearing his father speak thus; but he feared some parental snare, and held his tongue.

Then he said:

"Very well, make up the account; write a letter to the Queen. I must be off this moment, or dreadful things will happen."

"Be off? But how?"

"I will buy a horse.—Write, for God's sake!"

"Here! Mother! Give your boy some money," the furrier called out to his wife.

She came in, flew to her chest, and gave a purse to Christophe, who excitedly kissed her.

"The account was ready," said his father; "here it is. I will write the letter."

Christophe took the bill and put it in his pocket.

"But at any rate you will sup with us," said the goodman. "In this extremity you and the Lallier girl must exchange rings."

"Well, I will go to fetch her," cried Christophe.

The young man feared some indecision in his father, whose character he did not thoroughly appreciate; he went up to his room, dressed, took out a small trunk, stole downstairs, and placed it with his cloak and rapier under a counter in the shop.

"What the devil are you about?" asked his father, hearing him there.

"I do not want any one to see my preparations for leaving; I have put everything under the counter," he whispered in reply.

"And here is the letter," said his father.

Christophe took the paper, and went out as if to fetch their neighbor.

A few moments after Christophe had gone out, old Lallier and his daughter came in, preceded by a woman-servant carrying three bottles of old wine.

"Well, and where is Christophe?" asked the furrier and his wife.

"Christophe?" said Babette; "we have not seen him."

"A pretty rogue is my son!" cried Lecamus. "He tricks me as if I had no beard. Why, old gossip, what will come to us? We live in times when the children are all too clever for their fathers!"

"But he has long been regarded by all the neighbors as a mad follower of Colas," said Lallier.

"Defend him stoutly on that score," said the furrier to the goldsmith. "Youth is foolish, and runs after anything new; but Babette will keep him quiet, she is even newer than Calvin."

Babette smiled. She truly loved Christophe, was affronted by everything that was ever said against him. She was a girl of the good old middle-class type, brought up under her mother's eye, for she had never left her; her demeanor was as gentle and precise as her features; she was dressed in stuff of harmonious tones of gray, her ruff, plainly pleated, was a contrast by its whiteness to her sober gown; on her head was a black velvet cap, like a child's hood in shape, but trimmed, on each side of her face, with frills and ends of tan-colored gauze. Though she was fair-haired, with a white skin, she seemed cunning and crafty, though trying to hide her wiliness under the expression of a simple and honest girl.

As long as the two women remained in the room, coming to and fro to lay the cloth, and place the jugs, the large pewter dishes, and the knives and forks, the goldsmith and his daughter, the furrier and his wife, sat in front of the high chimney-place, hung with red serge and black fringes, talking of nothing. It was in vain that Babette asked where Christophe could be; the young Huguenot's father and mother made ambiguous replies; but as soon as the

party had sat down to their meal, and the two maids were in the kitchen, Lecamus said to his future daughter-in-law:

"Christophe is gone to the Court."

"To Blois! What a journey to take without saying good-bye to me!" said Babette.

"He was in a great hurry," said his old mother.

"Old friend," said the furrier to Lallier, taking up the thread of the conversation, "we are going to see hot work in France; the Reformers are a stir."

"If they win the day, it will only be after long fighting, which will be very bad for trade," said Lallier, incapable of looking higher than the commercial point of view.

"My father, who had seen the end of the wars between the Bourguignons and the Armagnacs, told me that our family would never have lived through them if one of his grandfathers—his mother's father—had not been one of the Goix, the famous butchers at the Halle, who were attached to the Bourguignons, while the other, a Lecamus, was on the side of the Armagnacs; they pretended to be ready to flay each other before the outer world, but at home they were very good friends. So we will try to save Christophe. Perhaps a time may come when he will save us."

"You are a cunning dog, neighbor," said the goldsmith.

"No," replied Lecamus. "The citizen class must take care of itself, the populace and the nobility alike owe it a grudge. Everybody is afraid of the middle class in Paris excepting the King, who knows us to be his friends."

"You who know so much, and who have seen so much," said Babette timidly, "pray tell me what it is that the Reformers want."

"Ay, tell us that, neighbor!" cried the goldsmith. "I know the late King's tailor, and I always took him to be a simple soul, with no great genius; he was much such another as you are, they would have given him the Host without requiring him to confess, and all the time he was up to his eyes in this new religion.—He! a man whose ears were worth many hundred thousand crowns. He must have known



MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2



APPLIED IMAGE Inc

260 N. ZEEB RD.
ANN ARBOR MI 48106
(313) 963-4500

some secrets worth hearing for the King and Madame de Valentinois to be present when he was tortured."

"Ay! and terrible secrets too," said the furrier. "The Reformation, my friends," he went on, in a low voice, "will give the Church lands back to the citizen class. When ecclesiastical privileges are annulled, the Reformers mean to claim equality of taxation for the nobles and the middle class, and to have only the King above all alike—if indeed they have a king at all."

"What, do away with the Throne?" cried Lallier.

"Well, neighbor," said Lecamus, "in the Low Countries the citizens govern themselves by provosts over them, who elect a temporary chief."

"God bless me! Neighbor, we might do all these fine things, and still be Catholics," said the goldsmith.

"We are too old to see the triumph of the middle class in Paris, but it will triumph, neighbor, all in good time! Why, the King is bound to rely on us to hold his own, and we have always been well paid for our support. And the last time all the citizens were ennobled, and they had leave to buy manors, and take the names of their estates without any special letters patent from the King. You and I, for instance, grandsons of the Goix in the female line, are we not as good as many a nobleman?"

This speech was so alarming to the goldsmith and the two women, that it was followed by a long silence. The leaven of 1789 was already germinating in the blood of Lecamus, who was not yet so old but that he lived to see the daring of his class under the Ligue.

"Is business pretty firm in spite of all this turmoil?" Lallier asked the furrier's wife.

"It always upsets trade a little," said she.

"Yes, and so I have a great mind to make a lawyer of my son," added Lecamus. "People are always going to law."

The conversation then dwelt on the commonplace, to the goldsmith's great satisfaction, for he did not like political disturbances or over-boldness of thought.

The banks of the Loire, from Blois as far as Angers, were always greatly favored by the two last branches of the Royal Family who occupied the throne before the advent of the Bourbons. This beautiful valley so well deserves the preference of kings, that one of our most elegant writers describes it as follows:—"There is a province in France which is never sufficiently admired. As fragrant as Italy, as flowery as the banks of the Guadalquivir, beautiful besides with its own peculiar beauty. Wholly French, it has always been French, unlike our Northern provinces, debased by Teutonic influence, or our Southern provinces, which have been the concubines of the Moors, of the Spaniards, of every nation that has coveted them—this pure, chaste, brave, and loyal tract is Touraine! There is the seat of historic France. Auvergne is Auvergne, Languedoc is Languedoc and nothing more; but Touraine is France, and the truly national river to us is the Loire which waters Touraine. We need not, therefore, be surprised to find such a quantity of monuments in the departments which have taken their names from that of the Loire and its derivations. At every step in that land of enchantment we come upon a picture of which the foreground is the river, or some calm reach, in whose liquid depths are mirrored a château, with its turrets, its woods, and its dancing springs. It was only natural that large fortunes should centre round spots where Royalty preferred to live, and where it so long held its Court, and that distinguished birth and merit should crowd thither and build palaces on a par with Royalty itself."

Is it not strange, indeed, that our sovereigns should never have taken the advice indirectly given them by Louis XI., and have made Tours the capital of the kingdom? Without any very great expenditure, the Loire might have been navigable so far for trading vessels and light ships of war. There the seat of Government would have been safe from surprise and high-handed invasion. There the strongholds of the north would not have needed such sums for their fortifications, which alone have cost as much money as all the splen-



dors of Versailles. If Louis XIV. had listened to Vauban's advice, and had his palace built at Mont-Louis, between the Loire and the Cher, perhaps the Revolution of 1789 would never have taken place.

So these fair banks bear, at various spots, clear marks of royal favor. The châteaux of Chambord, Blois, Amboise, Chenonceaux, Chaumont, Plessis-les-Tours, all the residences built by kings' mistresses, by financiers, and noblemen, at Vézetz, Azay-le-Rideau, Ussé, Villandri, Valençay, Chanteloup, and Duret, some of which have disappeared, though most are still standing, are splendid buildings, full of the wonders of the period that has been so little appreciated by the literary sect of Mediavalists.

Of all these châteaux, that of Blois, where the Court was then residing, is the one on which the magnificence of the Houses of Orleans and of Valois has most splendidly set its stamp; and it is the most curious to historians, archaeologists, and Catholics. At that time it stood quite alone. The town, enclosed in strong walls with towers, lay below the stronghold, for at that time the château served both as a citadel and as a country residence. Overlooking the town, of which the houses, then as now, climb the hill on the right bank of the river, their blue slate roofs in close array, there is a triangular plateau, divided by a stream, now unimportant since it runs underground, but in the fifteenth century, as historians tell us, flowing at the bottom of a rather steep ravine, part of which remains as a deep hollow way, almost a precipice, between the suburb and the château.

It was on this plateau, with a slope to the north and south, that the Comtes de Blois built themselves a "castel" in the architecture of the twelfth century, where the notorious Thibault le Tricheur, Thibault le Vieux, and many more held a court that became famous. In those days of pure feudal rule, when the King was no more than *inter pares primus* (the first among equals), as a King of Poland finely expressed it, the Counts of Champagne, of Blois, and of Anjou, the mere Barons of Normandy, and the Dukes of Brittany

lived in the style of sovereigns and gave kings to the proudest kingdoms. The Plantagenets of Anjou, the Lusignans of Poitou, the Roberts and Williams of Normandy, by their audacious courage mingled their blood with royal races, and sometimes a simple knight, like du Glaiequin (or du Gneselin), refused royal purple and preferred the Constable's sword.

When the Crown had secured Blois as a royal demesne, Louis XII., who took a fancy to the place, perhaps to get away from Plessis and its sinister associations, built on to the chateau, at an angle, so as to face east and west, a wing connecting the residence of the Comtes of Blois with the older structure, of which nothing now remains but the immense hall where the States-General sat under Henri III. Francis I. before he fell in love with Chambord, intended to finish the chateau by building on the other two sides of a square; but he abandoned Blois for Chambord, and erected only one wing, which in his time and in that of his grandsons practically constituted the chateau.

This third building of Francis I.'s is much more extensive and more highly decorated than the Louvre *de Henri II.*, as it is called. It is one of the most fantastic efforts of the architecture of the Renaissance. Indeed, at a time when a more reserved style of building prevailed, and no one cared for the Middle Ages, a time when literature was not so intimately allied with art as it now is, la Fontaine wrote of the Chateau of Blois in his characteristically artless language: "Looking at it from outside, the part done by order of Francis I. pleased me more than all the rest; there are a number of little windows, little balconies, little colonnades, little ornaments, not regularly ordered, which make up something great which I found very pleasing."

Thus the Chateau of Blois had the attraction of representing three different kinds of architecture—three periods, three systems, three dynasties. And there is not, perhaps, any other royal residence which in this respect can compare with it. The vast building shows, in one enclosure, in one court-

yard, a complete picture of that great product of national life and manners which Architecture always is.

At the time when Christophe was bound for the Court, that portion of the precincts on which a fourth palace now stands—the wing added seventy years later, during his exile, by Gaston, Louis XIII.'s rebellious brother—was laid out in pastures and terraced gardens, picturesquely scattered among the foundation stones and unfinished towers begun by Francis I. These gardens were joined by a bold flying bridge—which some old inhabitants still alive saw destroyed—to a garden on the other side of the château, which by the slope of the ground lay on the same level. The gentlemen attached to Queen Anne de Bretagne, or those who approached her with petitions from her native province, to discuss, or to inform her of the state of affairs there, were wont to await her pleasure here, her *lever*, or the hour of her walking out. Hence history has handed down to us as the name of this pleasance *Le Perchoir aux Bretons* (the Breton's Perch); it now is an orchard belonging to some private citizen, projecting beyond the Place des Jésuites. That square also was then included in the domain of this noble residence which had its upper and its lower gardens. At some distance from the Place des Jésuites, a summer-house may still be seen built by Catherine de' Medici, as local historians tell us, to accommodate her hot baths. This statement enables us to trace the very irregular arrangement of the gardens which went up and down hill, following the undulations of the soil; the land about the château is indeed very uneven, a fact which added to its strength, and, as we shall see, caused the difficulties of the Due de Guise.

The gardens were reached by corridors and terraces; the chief corridor was known as the Galerie des Cerfs (or stags), on account of its decorations. This passage led to a magnificent staircase, which undoubtedly suggested the famous double staircase at Chambord, and which led to the apartments on each floor.

Though la Fontaine preferred the château of Francis I.

to that of Louis XII., the simplicity of the *Père du Peuple* may perhaps charm the genuine artist, much as he may admire the splendor of the more chivalrous king. The elegance of the two staircases which lie at the two extremities of Louis XII.'s building, the quantity of fine and original carving, of which, though time has damaged them, the remains are still the delight of antiquaries: everything, to the almost cloister-like arrangement of the rooms, points to very simple habits. As yet the Court was evidently non-existent, or had not attained such development as Francis I. and Catherine de' Medici subsequently gave it, to the great detriment of feudal manners. As we admire the brackets, the capitals of some of the columns, and some little figures of exquisite delicacy, it is impossible not to fancy that Michel Colomb, the great sculptor, the Michael Angelo of Brittany, must have passed that way to do his Queen Anne a pleasure, before immortalizing her on her father's tomb—the last Duke of Brittany.

Whatever la Fontaine may say, nothing can be more stately than the residence of Francis, the magnificent King. Thanks to I know not what coarse indifference, perhaps to utter forgetfulness, the rooms occupied by Catherine de' Medici and her son Francis II. still remain almost in their original state. The historian may reanimate them with the tragical scenes of the Reformation, of which the struggle of the Guises and the Bourbons against the House of Valois formed a complicated drama played out on this spot.

The buildings of Francis I. quite crush the simpler residence of Louis XII. by sheer mass. From the side of the lower gardens, that is to say, from the modern Place des Jésuites, the château is twice as lofty as from the side towards the inner court. The ground floor, in which are the famous corridors, is the second floor in the garden front. Thus the first floor, where Queen Catherine resided, is in fact the third, and the royal apartments are on the fourth above the lower garden, which at that time was divided from the foundations by a very deep moat. Thus the château, im-

posing as it is from the court, seems quite gigantic when seen from the Place as la Fontaine saw it, for he owns that he never had been into the court or the rooms. From the Place des J suites every detail looks small. The balconies you can walk along, the colonnades of exquisite workmanship, the sculptured windows—their recesses within, as large as small rooms, and used, in fact, at that time as *boudoirs*—have a general effect resembling the painted fancies of operatic scenery when the artist represents a fairy palace. But once inside the court, the infinite delicacy of this architectural ornamentation is displayed, to the joy of the amazed spectator, though the stories above the ground floor are, even there, as high as the Pavillon de l'Horloge at the Tuileries.

This part of the building, where Catherine and Mary Stuart held magnificent court, had in the middle of the facade a hexagonal hollow tower, up which winds a staircase in stone, an arabesque device invented by giants and executed by dwarfs to give this front the effect of a dream. The balustrade of the stairs rises in a spiral of rectangular panels composing the five walls of the tower, and forming at regular intervals a transverse cornice, enriched outside and in with florid carvings in stone. This bewildering creation, full of delicate and ingenious details and marvels of workmanship, by which these stones speak to us, can only be compared to the overcharged and deeply cut ivory carvings that come from China, or are made at Dieppe. In short, the stone is like lace. Flowers and figures of men and animals creep down the ribs, multiply at every step, and crown the vault with a pendant, in which the chisels of sixteenth century sculptors have outdone the artless stone-carvers who, fifty years before, had made the pendants for two staircases in Louis XII.'s building. Though we may be dazzled as we note these varied forms repeated with infinite prolixity, we nevertheless perceive that Francis I. lacked money for Blois, just as Louis XIV. did for Versailles. In more than one instance a graceful head looks out from a block of stone almost in the rough. More than

one fanciful boss is but sketched with a few strokes of the chisel, and then abandoned to the sap, which has overgrown it with green mould. On the façade, by the side of one window carved like lace, another shows us the massive frame eaten into by time, which has carved it after a manner of its own.

The least artistic, the least experienced eye finds here a delightful contrast between this front, rippling with marvels of design, and the inner front of Louis XII.'s chateau, consisting on the ground floor of arches of the airiest lightness, upheld by slender columns, resting on elegant balustrades, and two stories above with windows wrought with charming severity. Under the arches runs a gallery, of which the walls were painted in fresco; the vaulting too must have been painted, for some traces are still visible of that magnificence, imitated from Italian architecture—a reminiscence of our Kings' journeys thither when the Milanese belonged to them.

Opposite the residence of Francis I. there was at that time the chapel of the Counts of Blois, its façade almost harmonizing with the architecture of Louis XII.'s building. No figure of speech can give an adequate idea of the solid dignity of these three masses of building. In spite of the varieties of style, a certain imposing royalty, showing the extent of its fear by the magnitude of its defences, held the three buildings together, different as they were; two of them flanking the immense hall of the States-General, as vast and lofty as a church.

And certainly neither the simplicity nor the solidity of those citizen lives which were described at the beginning of this narrative—lives in which Art was always represented—was lacking to this royal residence. Blois was the fertile and brilliant example which found a living response from citizens and nobles, from money and rank, alike in towns and in the country. You could not have wished that the home of the King who ruled Paris as it was in the sixteenth century should be other than this. The splendid raiment

of the upper classes, the luxury of feminine attire, must have seemed singularly suited to the elaborate dress of the curiously wrought stones.

From floor to floor, as he mounted the wonderful stairs of his castle of Blois, the King of France could see further and further over the beautiful Loire, which brought him news of all his realm, which it parts into two confronted and almost rival halves. If, instead of placing Chambord in a dead and gloomy plain two leagues away, Francis I. had built a Chambord to complete Blois on the site of the gardens, where Gaston subsequently erected his palace, Versailles would never have existed, and Blois would inevitably have become the capital of France.

Four Valois and Catherine de' Medici lavished their wealth on the Château of Blois, but any one can guess how prodigal the sovereigns were, only from seeing the thick dividing wall, the spinal column of the building, with deep alcoves cut into its substance, secret stairs and closets contrived within it, surrounding such vast rooms as the council hall, the guard-room, and the royal apartments, in which a company of infantry now finds ample quarters. Even if the visitor should fail to understand at a first glance that the marvels of the interior are worthy of those of the exterior, the remains of Catherine de' Medici's room—into which Christophe was presently admitted—are sufficient evidence of the elegant art which peopled these rooms with lively fancies, with salamanders sparkling among flowers, with all the most brilliant hues of the palette of the sixteenth century decorating the darkest staircase. In that room the observer may still see the traces of that love of gilding which Catherine had brought from Italy, for the princesses of her country loved (as the author above quoted delightfully expresses it) to overlay the châteaux of France with the gold gained in trade by their ancestors, and to stamp the walls of royal rooms with the sign of their wealth.

The Queen-mother occupied the rooms on the first floor that had formerly been those of Queen Claude de France,

Francis I.'s wife; and the delicate sculpture is still to be seen of double C's, with a device in pure white of swans and lilies, signifying *Candidior candidis*, the whitest of the white, the badge of that Queen whose name, like Catherine's, began with C, and equally appropriate to Louis XII.'s daughter and to the mother of the Valois; for notwithstanding the violence of Calvinist slander, no doubt was ever thrown on Catherine de' Medici's enduring fidelity to Henri II.

The Queen-mother, with two young children still on her hands—a boy, afterwards the Due d'Alençon, and Marguerite, who became the wife of Henri IV., and whom Charles IX. called Margot—needed the whole of this first floor.

King Francis II. and his Queen Mary Stuart had the royal apartments on the second floor that Francis I. had occupied, and which were also those of Henri III. The royal apartments, and those of the Queen-mother, are divided from end to end of the château into two parts by the famous party wall, four feet thick, which supports the thrust of the immensely thick walls of the rooms. Thus on the lower as well as on the upper floor the rooms are in two distinct suites. That half which, facing the south, is lighted from the court, held the rooms for state receptions and public business; while, to escape the heat, the private rooms had a north aspect, where there is a splendid frontage with arcades and balconies, and a view over the county of the Vendômois, the *Perchoir aux Bretons*, and the moats of the town—the only town mentioned by the great fable writer, the admirable la Fontaine.

Francis I.'s château at that time ended at an enormous tower, only begun, but intended to mark the vast angle the palace would have formed in turning a flank; Gaston subsequently demolished part of its walls to attach his palace to the tower; but he never finished the work, and the tower remains a ruin. This royal keep was used as a prison, or, according to popular tradition, as *oubliettes*. What poet would not feel deep regret or weep for France as he wanders now through the hall of this magnificent château, and sees

the exquisite arabesques of Catherine de' Medici's room, whitewashed and almost smothered by order of the governor of the barracks at the time of the cholera—for this royal residence is now a barrack.

The paneling of Catherine de' Medici's closet, of which more particular mention will presently be made, is the last relic of the rich furnishing collected by five artistic kings.

As we make our way through this labyrinth of rooms, halls, staircases, and turrets, we can say with horrible certainty, "Here Mary Stuart cajoled her husband in favor of the Guises. There those Guises insulted Catherine. Later, on this very spot, the younger *Balafré* fell under the swords of the avengers of the Crown. A century earlier Louis XII. signaled from that window to invite the advance of his friend the Cardinal d'Amboise. From this balcony d'Épernon, Ravailiac's accomplice, welcomed Queen Marie de' Medici, who, it is said, knew of the intended regicide and left things to take their course!"

In the chapel where Henri IV. and Marguerite de Valois were betrothed—the last remnant of the old château of the Counts of Blois—the regimental boots are made. This wonderful structure, where so many styles are combined, where such great events have been accomplished, is in a state of ruin which is a disgrace to France. How grievous it is to those who love the memorial buildings of old France, to feel that ere long these eloquent stones will have gone the way of the house at the corner of the Rue de la Vieille-Pelleterie: they will survive, perhaps, only in these pages.

It is necessary to observe that, in order to keep a keener eye on the Court, the Guises, though they had a mansion in the town, which is still to be seen, had obtained permission to reside above the rooms of Louis XII. in the apartments since used by the Duchesse de Nemours, in the upper story on the second floor.

Francis II. and his young Queen, Mary Stuart, in love like two children of sixteen, as they were, had been suddenly

transferred, one cold winter's day, from Saint-Germain, which the Duc de Guise thought too open to surprise, to the stronghold, as it then was, of Blois, isolated on three sides by precipitous slopes, while its gates were strictly guarded. The Guises, the Queen's uncles, had the strongest reasons for not living in Paris, and for detaining the Court in a place which could be easily guarded and defended.

A struggle for the throne was being carried on, which was not ended till twenty-eight years later, in 1588, when, in this same château of Blois, Henri III., bitterly humiliated by the House of Lorraine, under his mother's very eyes, planned the death of the boldest of the Guises, the second Balafre (or scarré), son of the first Balafre, by whom Catherine de' Medici was tricked, imprisoned, spied on, and threatened.

Indeed, the fine Château of Blois was to Catherine the strictest prison. On the death of her husband, who had always kept her in leading-strings, she had hoped to rule; but, on the contrary, she found herself a slave to strangers, whose politeness was infinitely more cruel than the brutality of jailers. She could do nothing that was not known. Those of her ladies who were attached to her either had lovers devoted to the Guises, or Argus eyes watching over them. Indeed, at that time the conflict of passions had the capricious vagaries which they always derive from the powerful antagonism of two hostile interests in the State. Love-making, which served Catherine well, was also an instrument in the hands of the Guises. Thus the Prince de Condé, the leader of the Reformed party, was attached to the Maréchale de Saint-André, whose husband was the Grand Master's tool. The Cardinal, who had learned from the affair of the Vidame de Chartres that Catherine was unconquered rather than unconquerable, was paying court to her. Thus the play of passions brought strange complications into that of politics, making a double game of chess, as it were, in which it was necessary to read both the heart and brain of a man, and to judge, on occasion, whether one would not belie the other.

Though she lived constantly under the eye of the Cardinal de Lorraine or of his brother, the Duc François de Guise, who both distrusted her, Catherine's most immediate and shrewdest enemy was her daughter-in-law, Queen Mary, a little fair girl as mischievous as a waiting-maid, as proud as a Stuart might be who wore three crowns, as learned as an ancient scholar, as tricky as a school-girl, as much in love with her husband as a courtesan of her lover, devoted to her uncles, whom she admired, and delighted to find that King Francis, by her persuasion, shared her high opinion of them. A mother-in-law is always a person disliked by her daughter-in-law, especially when she has won the crown and would like to keep it—as Catherine had imprudently too plainly shown. Her former position, when Diane de Poitiers ruled King Henri II., had been more endurable; at least she had enjoyed the homage due to a Queen, and the respect of the Court; whereas, now, the Duke and the Cardinal, having none about them but their own creatures, seemed to take pleasure in humiliating her. Catherine, a prisoner among courtiers, was the object, not every day, but every hour, of blows offensive to her dignity; for the Guises persisted in carrying on the same system as the late King had employed to thwart her.

The six-and-thirty years of disaster which devastated France may be said to have begun with the scene in which the most perilous part had been allotted to the son of the Queen's furrier—a part which makes him the leading figure in this narrative. The danger into which this zealous reformer was falling became evident in the course of the morning when he set out from the river-port of Beaugency, carrying precious documents which compromised the loftiest heads of the nobility, and embarked for Blois in company with a crafty partisan, the indefatigable la Renaudie, who had arrived on the quay before him.

While the barque conveying Christophe was being wafted down the Loire before a light easterly breeze, the famous Cardinal de Lorraine, and the second Duc de Guise, one of

the greatest war captains of the time, were considering their position, like two eagles on a rocky peak, and looking cautiously round before striking the first great blow by which they tried to kill the Reformation in France. This was to be struck at Amboise, and it was repeated in Paris twelve years later, on the 24th August 1572.

In the course of the previous night, three gentlemen, who played an important part in the twelve years' drama that arose from this double plot by the Guises on one hand and the Reformers on the other, had arrived at the château at a furious gallop, leaving their horses half dead at the postern gate, held by captains and men who were wholly devoted to the Due de Guise, the idol of the soldiery.

A word must be said as to this great man, and first of all a word to explain his present position.

His mother was Antoinette de Bourbon, great-aunt of Henri IV. But of what account are alliances! At this moment he aimed at nothing less than his cousin de Condé's head. Mary Stuart was his niece. His wife was Anne, daughter of the Duke of Ferrara. The Grand Connétable Anne de Montmoreney addressed the Due de Guise as "Monseigneur," as he wrote to the King, and signed himself "Your very humble servant." Guise, the Grand Master of the King's household, wrote in reply, "Monsieur le Connétable," and signed, as in writing to the Parlement, "Your faithful friend."

As for the Cardinal, nicknamed the Transalpine Pope, and spoken of by Estienne as "His Holiness," the whole Monastic Church of France was on his side, and he treated with the Pope as his equal. He was vain of his eloquence, and one of the ablest theologians of his time, while he kept watch over France and Italy by the instrumentality of three religious Orders entirely devoted to him, who were on foot for him day and night, serving him as spies and reporters.

These few words are enough to show to what a height of power the Cardinal and the Duke had risen. In spite of their wealth and the revenues of their officers, they were so

entirely disinterested, or so much carried away by the tide of politics, and so generous too, that both were in debt—no doubt after the manner of Cæsar. Hence, when Henri III. had seen his threatening foe murdered, the second Balafre, the House of Guise was inevitably ruined. Their vast outlay for above a century, in hope of seizing the Crown, accounts for the decay of this great House under Louis XIII. and Louis XIV., when the sudden end of MADAME revealed to all Europe how low a Chevalier de Lorraine had fallen.

So the Cardinal and the Duke, proclaiming themselves the heirs of the deposed Carlovingian kings, behaved very insolently to Catherine de' Medici, their niece's mother-in-law. The Duchesse de Guise spared Catherine no mortification; she was an Este, and Catherine de' Medici was the daughter of self-made Florentine merchants, whom the sovereigns of Europe had not yet admitted to their royal fraternity. Francis I. had regarded his son's marriage with a Medici as a *mésalliance*, and had only allowed it in the belief that this son would never be the Dauphin. Hence his fury when the Dauphin died, poisoned by the Florentine Montecuculi.

The Estes refused to recognize the Medici as Italian princes. These time-honored merchants were, in fact, struggling with the impossible problem of maintaining a throne in the midst of Republican institutions. The title of Grand Duke was not bestowed on the Medici till much later by Philip II., King of Spain; and they earned it by treason to France, their benefactress, and by a servile attachment to the Court of Spain, which was covertly thwarting them in Italy.

"Flatter none but your enemies!" This great axiom, uttered by Catherine, would seem to have ruled all the policy of this merchant race, which never lacked great men till its destinies had grown great, and which broke down a little too soon under the degeneracy which is always the end of royal dynasties and great families.

For three generations there was a prelate and a warrior

of the House of Lorraine; but, which is perhaps not less remarkable, the Churchman had always shown—as did the present Cardinal—a singular likeness to Cardinal Ximenes, whom the Cardinal de Richelieu also resembled. These five prelates all had faces that were at once mean and terrifying; while the warrior's face was of that Basque and mountain type which reappears in the features of Henri IV. In both the father and the son it was seamed by a scar, which did not destroy the grace and affability that bewitched their soldiers as much as their bravery.

The way and the occasion of the Grand Master's being wounded is not without interest here, for it was healed by the daring of one of the personages of this drama, Ambroise Paré, who was under obligation to the Syndic of the furrriers. At the siege of Calais the Duke's head was pierced by a lance which, entering below the right eye, went through to the neck below the left ear, the end broke off and remained in the wound. The Duke was lying in his tent in the midst of the general woe, and would have died but for the bold promptitude and devotion of Ambroise Paré.

"The Duke is not dead, gentlemen," said Paré, turning to the bystanders, who were dissolved in tears. "But he soon will be," he added, "unless I treat him as if he were, and I will try it at the risk of the worst that can befall me. . . . You see!"

He set his left foot on the Duke's breast, took the stump of the lance with his nails, loosened it by degrees, and at last drew the spear-head out of the wound, as if it had been from some senseless object instead of a man's head. Though he cured the Prince he had handled so boldly, he could not hinder him from bearing to his grave the terrible scar from which he had his name. His son also had the same nickname for a similar reason.

Having gained entire mastery over the King, who was ruled by his wife, as a result of the passionate and mutual affection which the Guises knew how to turn to account, the two great Princes of Lorraine reigned over France, and had

not an enemy at Court but Catherine de' Medici. And no great politician ever played a closer game. The respective attitudes of Henri II.'s ambitious widow, and of the no less ambitious House of Lorraine, was symbolized, as it were, by the positions they held on the terrace of the château on the very morning when Christophe was about to arrive there. The Queen-mother, feigning extreme affection for the Guises, had asked to be informed as to the news brought by the three gentlemen who had arrived from different parts of the kingdom; but she had been mortified by a polite dismissal from the Cardinal. She was walking at the further end of the pleasaunce above the Loire, where she was having an observatory erected for her astrologer, Ruggieri: the building may still be seen, and from it a wide view is to be had over the beautiful valley. The two Guises were on the opposite side overlooking the Vendômois, the upper part of the town, the Perchoir aux Bretons, and the postern gate of the château.

Catherine had deceived the brothers, tricking them by an assumption of dissatisfaction: for she was really very glad to be able to speak with one of the gentlemen who had come in hot haste, and who was in her secret confidence; who boldly played a double game, but who was, to be sure, well paid for it. This gentleman was Chiverni, who affected to be the mere tool of the Cardinal de Lorraine, but who was in reality in Catherine's service. Catherine had two other devoted allies in the two Gondis, creatures of her own; but they, as Florentines, were too open to the suspicions of the Guises to be sent into the country; she kept them at the Court, where their every word and action was closely watched, but where they, on their side, watched the Guises and reported to Catherine. These two Italians kept a third adherent to the Queen-mother's faction, Birague, a clever Piedmontese who, like Chiverni, pretended to have abandoned Catherine to attach himself to the Guises, and who encouraged them in their undertakings while spying for Catherine.

Chiverni had arrived from Écuen and Paris. The last

to ride in was Saint-André, Marshal of France, who rose to be such an important personage that the Guises adopted him as the third of the triumvirate they formed against Catherine in the following year. But earlier than either of these, Vieilleville, the builder of the Château of Durtal, who had also by his devotion to the Guises earned the rank of Marshal, had secretly come and more secretly gone, without any one knowing what the mission might be that the Grand Master had given him. Saint-André, it was known, had been instructed to take military measures to entice all the reformers who were under arms to Amboise, as the result of a council held by the Cardinal de Lorraine, the Duc de Guise, Birague, Chiverni, Vieilleville, and Saint-André. As the heads of the House of Lorraine thus employed Birague, it is to be supposed that they trusted to their strength, for they knew that he was attached to the Queen-mother; but it is possible that they kept him about them with a view to discovering their rival's secret designs, as she allowed him to attend them. In those strange times the double part played by some political intriguers was known to both the parties who employed them; they were like cards in the hands of players, and the craftiest won the game.

All through this sitting the brothers had been impenetrably guarded. Catherine's conversation with her friends will, however, fully explain the purpose of this meeting, convened by the Guises in the open air, at break of day, in the terraced garden, as though every one feared to speak within the walls full of ears of the Château of Blois.

The Queen-mother, who had been walking about all the morning with the two Gondis, under pretence of examining the observatory that was being built, but, in fact, anxiously watching the hostile party, was presently joined by Chiverni. She was standing at the angle of the terrace opposite the Church of Saint-Nicholas, and there feared no listeners. The wall is as high as the church-towers, and the Guises always held council at the other corner of the terrace, below the dungeon then begun, walking to and from the Perchoir

des Bretons and the arcade by the bridge which joined the gardens to the Perchoir. There was nobody at the bottom of the ravine.

Chiverni took the Queen's hand to kiss it, and slipped into her fingers a tiny letter without being seen by the Italians. Catherine quickly turned away, walked to the corner of the parapet, and read as follows:—

“You are powerful enough to keep the balance true between the great ones, and to make them contend as to which shall serve you best; you have your house full of kings, and need not fear either Lorraines or Bourbons so long as you set them against each other; for both sides aim at snatching the crown from your children. Be your advisers' mistress, and not their slave; keep up each side by the other; otherwise the kingdom will go from bad to worse, and great wars may ensue.
L'HÔPITAL.”

The Queen placed this letter in the bosom of her stomach, reminding herself to burn it as soon as she should be alone.

“When did you see him?” she asked Chiverni.

“On returning from seeing the Connétable at Melun; he was going thouth with the Duchesse de Berri, whom he was most anxious to convey in safety to Savoy, so as to return here and enlighten the Chancellor Olivier, who is, in fact, the dupe of the Lorraines. Monsieur de l'Hôpital is resolved to adhere to your cause, seeing the aims that Messieurs de Guise have in view. And he will hasten back as fast as possible to give you his vote in the Council.”

“Is he sincere?” said Catherine. “For you know that when the Lorraines admitted him to the Council, it was to enable them to rule.”

“L'Hôpital is a Frenchman of too good a stock not to be honest,” said Chiverni: “besides, that letter is a sufficient pledge.”

“And what answer does the Connétable send to these gentlemen?”

"He says the King is his master, and he awaits his orders. On this reply, the Cardinal, to prevent any resistance, will propose to appoint his brother Lieutenant-General of the realm."

"So soon!" cried Catherine in dismay. "Well, and did Monsieur de l'Hôpital give you any further message for me?"

"He told me, madame, that you alone can stand between the throne and Messieurs de Guise."

"But does he suppose that I will use the Huguenots as a means of defence?"

"Oh, madame," cried Chiverni, surprised by her perspicacity, "we never thought of placing you in such a difficult position."

"Did he know what a position I am in?" asked the Queen calmly.

"Pretty nearly. He thinks you made a dupe's bargain when, on the death of the late King, you accepted for your share the fragments saved from the ruin of Madame Diane. Messieurs de Guise thought they had paid their debt to the Queen by gratifying the woman."

"Yes," said Catherine, looking at the two Gondis, "I made a great mistake there."

"A mistake the gods might make!" replied Charles de Gondi.

"Gentlemen," said the Queen, "if I openly take up the cause of the Reformers, I shall be the slave of a party."

"Madame," said Chiverni eagerly, "I entirely agree with you. You must make use of them, but not let them make use of you."

"Although, for the moment, your strength lies there," said Charles de Gondi, "we must not deceive ourselves; success and failure are equally dangerous!"

"I know it," said the Queen. "One false move will be a pretext eagerly seized by the Guises to sweep me off the board!"

"A Pope's niece, the mother of four Valois, the Queen of

France, the widow of the most ardent persecutor of the Huguenots, an Italian and a Catholic, the aunt of Leo X.,—can you form an alliance with the Reformation?" asked Charles de Gondi.

"On the other hand," Albert replied, "is not seconding the Guises consenting to usurpation? You have to deal with a race that looks to the struggle between the Church and the Reformation to give them a crown for the taking. You may avail yourself of Huguenot help without abjuring the Faith."

"Remember, madame, that your family, which ought to be wholly devoted to the King of France, is at this moment in the service of the King of Spain," said Chiverni. "And it would go over to the Reformation to-morrow if the Reformation could make the Duke of Florence King!"

"I am very well inclined to give the Huguenots a helping hand for a time," said Catherine, "were it only to be revenged on that soldier, that priest, and that woman!"

And with an Italian glance, her eye turned on the Duke and the Cardinal, and then to the upper rooms of the château where her son lived and Mary Stuart. "Those three snatched the reins of government from my hands," she went on, "when I had waited for them long enough while that old woman held them in my place."

She jerked her head in the direction of Chenonceaux, the château she had just exchanged for Chaumont with Diane de Poitiers. "*Ma,*" she said in Italian, "it would seem that these gentry of the Geneva bands have not wit enough to apply to me!—On my honor, I cannot go to meet them! And not one of you would dare to carry them a message." She stamped her foot. "I hoped you might have met the hunchback at Écouen," she said to Chiverni. "He has brains."

"He was there, madame," replied Chiverni, "but he could not induce the Connétable to join him. Monsieur de Montmorency would be glad enough to overthrow the Guises, who obtained his dismissal; but he will have nothing to do with heresy."

"And who, gentlemen, is to crush these private whims that are an offence to Royalty? By Heaven! these nobles must be made to destroy each other—as Louis XI. made them, the greatest of your kings. In this kingdom there are four or five parties, and my son's is the weakest of them all."

"The Reformation is an idea," remarked Charles de Gondi, "and the parties crushed by Louis the Eleven's were based only on interest."

"There is always an idea to back up interest," replied Chiverni. "In Louis XI's time the idea was called the Great Fief!"

"I see heresy as an axe," said Albert de Gondi. "You will not incur the odium of executions."

"Ha!" said the Queen, "but I know nothing of the strength or the schemes of these folks, and I cannot communicate with them through any safe channel. If I were found out in any such conspiracy, either by the Queen, who watches me as if I were an infant in arms, or by my two jailers, who let no one come into the château, I should be banished from the country, and taken back to Florence under a formidable escort captained by some ruffianly Guisard! Thank you, friends!—Oh, daughter-in-law! I hope you may some day be a prisoner in your own house; then you will know what you have inflicted on me!"

"Their schemes!" exclaimed Chiverni. "The Grand Master and the Cardinal know them; but those two foxes will not tell. If you, madame, can make them tell, I will devote myself to you, and come to an understanding with the Prince de Condé."

"Which of their plans have they failed to conceal from you?" asked the Queen, glancing towards the brothers de Guise.

"Monsieur de Vieilleville and Monsieur de Saint-André have just had their orders, of which we know nothing; but the Grand Master is concentrating his best troops on the left bank, it would seem. Within a few days you will find yourself at Amboise. The Grand Master came to this terrace

to study the position, and he does not think Blois favorable to his private schemes. Well, then, what does he want?" said Chiverni, indicating the steep cliffs that surround the château. "The Court could nowhere be safer from sudden attack than it is here."

"Abdicate or govern," said Albert de Gondi in the Queen's ear as she stood thinking.

A fearful expression of suppressed rage flashed across the Queen's handsome ivory-pale face.—She was not yet forty, and she had lived for twenty-six years in the French Court, absolutely powerless, she, who ever since she had come there had longed to play the leading part.

"Never so long as this son lives! His wife has bewitched him!"

After a short pause these terrible words broke from her in the language of Dante.

Catherine's exclamation had its inspiration in a strange prediction, spoken a few days before at the Château of Chaumont, on the opposite bank of the Loire, whither she had gone with her astrologer Ruggieri to consult a famous soothsayer. This woman was brought to meet her by Nostradamus, the chief of those physicians who in that great sixteenth century believed in the occult sciences, with Ruggieri, Cardan, Paracelsus, and many more. This fortune-teller, of whose life history has no record, had fixed the reign of Francis II. at one year's duration.

"And what is your opinion of all this?" Catherine asked Chiverni.

"There will be fighting," said the cautious gentleman. "The King of Navarre——"

"Oh! say the Queen!" Catherine put in.

"Very true, the Queen," said Chiverni, smiling, "has made the Prince de Condé the chief of the reformed party; he, as a younger son, may dare much; and Monsieur le Cardinal talks of sending for him to come here."

"If only he comes!" cried the Queen, "I am saved!"

So it will be seen that the leaders of the great Reforming

movement had been right in thinking of Catherine as an ally.

"This is the jest of it," said the Queen; "the Bourbons are tricking the Huguenots, and Master Calvin, de Bèze, and the rest are cheating the Bourbons; but shall we be strong enough to take in the Huguenots, the Bourbons, and the Guises? In front of three such foes we are justified in feeling our pulse," said she.

"They have not the King," replied Albert. "You must always win, having the King on your side."

"*Maladetta Maria!*" said Catherine, between her teeth.

"The Guises are already thinking of diverting the affections of the middle class," said Birague.

The hope of snatching the Crown had not been premeditated by the two heads of the refractory House of Guise; there was nothing to justify the project or the hope; circumstances suggested such a policy. The two Cardinals and the two *Balafrés* were, as happened, four ambitious men, superior in political gifts to any of the men about them. Indeed, the family was only subdued at last by Henri himself a leader of faction, brought up in the great school of which Catherine and the Guises were the teachers—and he had profited by their lessons.

At this time these two brothers were the arbiters of the greatest revolution attempted in Europe since that carried through in England under Henry VIII., which had resulted from the invention of printing. They were the enemies of the Reformation, the power was in their hands, and they meant to stamp out heresy; but Calvin, their opponent, though less famous than Luther, was a stronger man. Calvin saw Government where Luther had only seen Dogma. Where the burly, beer-drinking, uxorious German fought with the Devil, flinging his inkstand at the fiend, the man of Picardy, frail and unmarried, dreamed of plans of campaign, of directing battles, of arming princes, and of raising whole nations by disseminating republican doctrines in the hearts of

the middle classes, so as to make up, by increased progress in the Spirit of Nations, for his constant defeats on the battle-field.

The Cardinal de Lorraine and the Duc de Guise knew quite as well as Philip II. and the Duke of Alba where the Monarchy was aimed at, and how close the connection was between Catholicism and sovereignty. Charles V., intoxicated with having drunk too deeply of Charlemagne's cup, and trusting too much in the strength of his rule, for he believed that he and Soliman might divide the world between them, was not at first conscious that his front was attacked; as soon as Cardinal Granvelle showed him the extent of the festering sore, he abdicated.

The Guises had a startling conception; they would extinguish heresy with a single blow. They tried to strike that blow for the first time at Amboise, and they made a second attempt on Saint-Bartholomew's Day; this time they were in accord with Catherine de' Medici, enlightened as she was by the flames of twelve years' wars, and yet more by the ominous word "Republic" spoken and even published at a later date by the writers of the Reformation, whose ideas Lecamus, the typical citizen of Paris, had already understood. The two Princes, on the eve of striking a fatal blow to the heart of the nobility, in order to cut it off from the first from a religious party whose triumph would be its ruin, were now discussing the means of announcing their *Coup d'État* to the King, while Catherine was conversing with her four counselors.

"Jeanne d'Albret knew what she was doing when she proclaimed herself the protectress of the Huguenots! She has in the Reformation a battering-ram which she makes good play with!" said the Grand Master, who had measured the depth of the Queen of Navarre's scheming.

Jeanne d'Albret was, in point of fact, one of the cleverest personages of her time.

"Théodore de Bèze is at Nérac, having taken Calvin's orders."

"What men those common folk can lay their hands on!" cried the Duke.

"Ay, we have not a man on our side to match that fellow *la Renaudie*," said the Cardinal. "He is a perfect *Catiline*."

"Men like him always act on their own account," replied the Duke. "Did not I see *la Renaudie's* value? I loaded him with favors, I helped him to get away when he was condemned by the *Bourgogne Parlement*, I got him back into France by obtaining a revision of his trial, and I intended to do all I could for him, while he was plotting a diabolical conspiracy against us. The rascal has effected an alliance between the German Protestants and the heretics in France, by smoothing over the discrepancies of dogma between Luther and Calvin. He has won over the disaffected nobles to the cause of the Reformation without asking them to abjure Catholicism. So long ago as last year he had thirty commanders on his side! He was everywhere at once: at Lyons, in Languedoc, at Nantes. Finally, he drew up the Articles settled in Council and distributed throughout Germany, in which theologians declare that it is justifiable to use force to get the King out of our hands, and this is being disseminated in every town. Look for him where you will, you will nowhere find him!

"Hitherto I have shown him nothing but kindness! We shall have to kill him like a dog, or to make a bridge of gold for him to cross and come into our house."

"Brittany and Languedoc, the whole kingdom indeed, is being worked upon to give us a deadly shock," said the Cardinal. "After yesterday's festival, I spent the rest of the night in reading all the information sent me by my priesthood: but no one is involved but some impoverished gentlemen and artisans, people who may be either hanged or left alive, it matters not which. The *Colignys* and the *Condés* are not yet visible, though they hold the threads of the conspiracy."

"Ay," said the Duke: "and as soon as that lawyer *Avelles* had let the cat out of the bag, I told *Braguelonne* to

give the conspirators their head: they have no suspicions, they think they can surprise us, and then perhaps the leaders will show themselves. My advice would be that we should allow ourselves to be beaten for forty-eight hours——”

“That would be half-an-hour too long,” said the Cardinal in alarm.

“How brave you are!” retorted la Balafre.

The Cardinal went on with calm indifference:

“Whether the Prince de Condé be implicated or no, if we are assured that he is the leader, cut off his head. What we want for that business is judges rather than soldiers, and there will never be any lack of judges! Victory in the Supreme Court is always more certain than on the field of battle, and costs less.”

“I am quite willing,” replied the Duke. “But do you believe that the Prince de Condé is powerful enough to inspire such audacity in those who are sent on first to attack us? Is there not——?”

“The King of Navarre,” said the Cardinal.

“A gaby who bows low in my presence,” replied the Duke. “That Florentine woman’s graces have blinded you, I think——”

“Oh, I have thought of that already,” said the prelate. “If I aim at a gallant intimacy with her, is it not that I may read to the bottom of her heart?”

“She has no heart,” said his brother sharply. “She is even more ambitious than we are.”

“You are a brave commander,” said the Cardinal; “but take my word for it, our skirts are very near touching, and I made Mary Stuart watch her narrowly before you ever suspected her. Catherine has no more religion in her than my shoe. If she is not the soul of the conspiracy, it is not for lack of goodwill: but we will draw her out and see how far she will support us. Till now I know for certain that she has not held any communication with the heretics.”

“It is time that we should lay everything before the King, and the Queen-mother, who knows nothing,” said the Duke,

"and that is the only proof of her innocence. La Renaudie will understand from my arrangements that we are warned. Last night Nemours must have been following up the detachments of the Reformed party, who were coming in by the cross-roads, and the conspirators will be compelled to attack us at Amboise; I will let them all in.—Here," and he pointed to the three steep slopes of rock on which the Château de Blois is built, just as Cliverni had done a moment since, "we should have a fight with no result; the Huguenots could come and go at will. Blois is a hall with four doors, while Amboise is a sack."

"I will not leave the Florentine Queen," said the Cardinal.

"We have made one mistake," remarked the Duke, playing with his dagger, tossing it in the air, and catching it again by the handle; "we ought to have behaved to her as to the Reformers, giving her liberty to move, so as to take her in the act."

The Cardinal looked at his brother for a minute, shaking his head.

"What does Pardaillan want?" the Duke exclaimed, seeing this young gentleman coming along the terrace. Pardaillan was to become famous for his fight with la Renaudie, in which both were killed.

"Monseigneur, a youth sent here by the Queen's furrier is at the gate, and says that he has a set of ermine to deliver to Her Majesty. Is he to be admitted?"

"To be sure: an ermine surcoat she spoke of but yesterday," said the Cardinal. "Let the shop-clerk in. She will need the mantle for her journey by the Loire."

"Which way did he come, that he was not stopped before reaching the gate?" asked the Grand Master.

"I do not know," said Pardaillan.

"I will go to see him in the Queen's rooms," said la Balafre. "Tell him to await her *lover* in the guard-room. But, Pardaillan, is he young?"

"Yes, Monseigneur: he says he is Lecamus' son."

"Lecamus is a good Catholic," said the Cardinal, who, like

the Duke, was gifted with a memory like Caesar's. "The priest of Saint-Pierre aux Beufs trusts him, for he is officer of the peace for the Palace."

"Make this youth chat with the Captain of the Scotch Guard, all the same," said the Grand Master, with an emphasis which gave the words a very pointed meaning. "But Ambroise is at the château; through him we shall know at once if he really is the son of Lecamus, who was formerly his very good friend. Ask for Ambroise Paré."

At this moment the Queen came towards the brothers, who hurried to meet her with marks of respect, in which Catherine never failed to discern deep irony.

"Gentlemen," said she, "will you condescend to inform me of what is going on? Is the widow of your late sovereign of less account in your esteem than Messieurs de Vieilleville, Birague, and Chiverni?"

"Madame," said the Cardinal, with an air of gallantry, "our first duty as men, before all matters of politics, is not to alarm ladies by false rumors. This morning, indeed, we have had occasion to confer on State affairs. You will pardon my brother for having in the first instance given orders on purely military matters which must be indifferent to you—the really important points remain to be discussed. If you approve, we will all attend the *lever* of the King and Queen; it is close on the hour."

"Why, what is happening, Monsieur le Grand Maître?" asked Catherine, affecting terror.

"The Reformation, madame, is no longer a mere heresy; it is a party which is about to take up arms and seize the King."

Catherine, with the Cardinal, the Duke, and the gentlemen, made their way towards the staircase by the corridor, which was crowded with courtiers who had not the right of *entrée*, and who ranged themselves against the wall.

Gondi, who had been studying the Princes of Lorraine while Catherine was conversing with them, said in good Tuscan and in Catherine's ear these two words, which became

bywords, and which express one aspect of that royally powerful nature:

"Odiate e aspettate!" Hate and wait.

Pardaillan, who had delivered to the officer on guard at the gatehouse the order to admit the messenger from the Queen's furrier, found Christophe standing outside the portico and staring at the facade built by good King Louis XII, whereon there was at that time an even more numerous array of sculptured figures of the coarsest buffoonery—if we may judge by what has survived. The curious will detect, for instance, a figure of a woman carved on the capital of one of the columns of the gateway holding up her skirts, and smugly exhibiting "what Brunel displayed to Marphise" to a dour monk crouching in the capital of the corresponding column at the other jamb of this gate, above which once stood a statue of Louis XII. Several of the windows of this front, ornamented in this grotesque taste, and now unfortunately destroyed, amused, or seemed to amuse, Christophe, whom the jammers of the Guard were already pelting with their pleasantries.

"He would like to be lodged there, he would," said the sergeant-at-arms, patting his store of charges for his musket, which hung from his belt in the sugar-loaf-shaped cartridges.

"Hallo, you from Paris, you never saw so much before!" said a soldier.

"He recognizes good King Louis!" said another.

Christophe affected not to hear them, and tried to look even more helplessly amazed, so that his look of blank stupidity was an excellent recommendation to Pardaillan.

"The Queen is not yet risen," said the young officer. "Come and wait in the guardroom."

Christophe slowly followed Pardaillan. He purposely lingered to admire the pretty covered balcony with an arched front, where, in the reign of Louis XII, the courtiers could wait under cover till the hour of reception if the weather was bad, and where at this moment some of the gentlemen attached to the Guises were grouped; for the staircase, still

so well preserved, which led to their apartments is at the end of that gallery, in a tower of which the architecture is greatly admired by the curious.

"Now, then! have you come here to study graven images?" cried Pardaillan, seeing Lecamus riveted in front of the elegant stonework of the outer parapet which unites—or, if you will, separates—the columns of each archway.

Christophe followed the young captain to the grand staircase, not without glancing at this almost Moorish-looking structure from top to bottom with an expression of ecstacy. On this fine morning the court was full of captains-at-arms and of courtiers chatting in groups; and their brilliant costumes gave life to the scene, in itself so bright, for the marvels of architecture that decorated the façade were still quite new.

"Come in here," said Pardaillan to Lecamus, signing to him to follow him through the carved door on the second floor, which was thrown open by a sentry on his recognizing Pardaillan.

Christophe's amazement may easily be imagined on entering this guardroom, so vast, that the military genius of our day has cut it across by a partition to form two rooms. It extends, in fact, both on the second floor, where the King lived, and on the first, occupied by the Queen-mother, for a third of the length of the front towards the court, and is lighted by two windows to the left and two to the right of the famous staircase. The young captain made his way toward the door leading to the King's room, which opened out of this hall, and desired one of the pages-in-waiting to tell Madame Dayelle, one of the Queen's ladies, that the furrier was in the guardroom with her surcoats.

At a sign from Pardaillan, Christophe went to stand by the side of an officer seated on a low stool in the corner of a chimney-place as large as his father's shop, at one end of this vast hall opposite another exactly like it at the other end. In talking with this gentleman, Christophe succeeded in interesting him by telling him the trivial details of his trade;

and he seemed so completely the craftsman, that the officer volunteered this opinion to the captain of the Scotch Guard, who came in to cross-question the lad while scrutinizing him closely out of the corner of his eye.

Though Christophe Lecamus had had ample warning, he still did not understand the cold ferocity of the interested parties between whom Chaudieu had bid him stand. To an observer who should have mastered the secrets of the drama, as the historian knows them now, it would have seemed terrible to see this young fellow, the hope of two families, risking his life between two such powerful and pitiless machines as Catherine and the Guises. But how few brave hearts ever know the extent of their danger! From the way in which the quays of the city and the château were guarded, Christophe had expected to find snares and spies at every step, so he determined to conceal the importance of his errand and the agitation of his mind under the stupid tradesman's stare, which he had put on before Pardaïllan, the officer of the Guard, and the captain.

The stir which in a royal residence attends the rising of the King began to be perceptible. The nobles, leaving their horses with their pages or grooms in the outer court, for no one but the King and Queen was allowed to enter the inner court on horseback, were mounting the splendid stairs in twos and threes and filling the guardroom, a large room with two fireplaces—where the huge mantels are now bereft of adornment, where squalid red tiles have taken the place of the fine mosaic flooring, where royal hangings covered the rough walls now daubed with whitewash, and where every art of an age unique in its splendor was displayed at its best.

Catholics and Protestants poured in as much to hear the news and study each other's faces as to pay their court to the King. His passionate affection for Mary Stuart, which neither the Queen-mother nor the Guises attempted to check, and Mary's politic submissiveness in yielding to it, deprived the King of all power: indeed, though he was now seventeen, he knew nothing of Royalty but its indulgences, and of mar-

riage nothing but the raptures of first love. In point of fact, everybody tried to ingratiate himself with Queen Mary and her uncles, the Cardinal de Lorraine and the Grand Master of the Household.

All this bustle went on under the eyes of Christophe, who watched each fresh arrival with very natural excitement. A magnificent curtain, on each side of it a page and a yeoman of the Scotch Guard then on duty, showed him the entrance to that royal chamber, destined to be fatal to the son of the Grand Master, for the younger Balafre fell dead at the foot of the bed now occupied by Mary Stuart and Francis II. The Queen's ladies occupied the chimney-place opposite to that where Christophe was still chatting with the captain of the Guard. This fireplace, by its position, was the seat of honor, for it is built into the thick wall of the council-room, between the door into the royal chamber and that into the council-room, so that the ladies and gentlemen who had a right to sit there were close to where the King and the Queens must pass. The courtiers were certain to see Catherine; for her maids of honor, in mourning, like the rest of the Court, came up from her rooms conducted by the Countess Fieschi, and took their place on the side next the council-room, facing those of the young Queen, who, led by the Duchesse de Guise, took the opposite angle next the royal bed-chamber.

Between the courtiers and the young ladies, all belonging to the first families in the kingdom, a space was kept of some few paces, which none but the greatest nobles were permitted to cross. The Countess Fieschi and the Duchesse de Guise were allowed by right of office to be seated in the midst of their noble charges, who all remained standing.

One of the first to mingle with these dangerous bevy was the Duc de Orleans, the King's brother, who came down from his rooms above, attended by his tutor, Monsieur de Cypierre. This young Prince, who was destined to reign before the end of the year, under the name of Charles IX., at the age of ten was excessively shy. The Duc d'Anjou and

the Duc d'Alençon, his two brothers, and the infant Princess Marguerite, who became the wife of Henri IV., were still too young to appear at Court, and remained in their mother's apartments. The Duc d'Orléans, richly dressed in the fashion of the time, in silk trunk hose, a doublet of cloth of gold, brocaded with flowers in black, and a short cloak of embroidered velvet, all black, for he was still in mourning for the late King his father, bowed to the two elder ladies, and joined the group of his mother's maids of honor. Strongly disliking the Guisards (the adherents of the Guises), he replied coldly to the Duchess' greeting, and went to lean his elbow on the back of the Countess Fieschi's tall chair.

His tutor, Monsieur de Cypierre, one of the finest characters of that age, stood behind him as a shield. Amyot, in a simple abbé's gown, also attended the Prince; he was his instructor as well as being the teacher of the three other royal children, whose favor was afterwards so advantageous to him.

Between this chimney-place "of honor" and that at the farther end of the hall—where the Guards stood in groups with their captain, a few courtiers, and Christophe carrying his box—the Chancellor Olivier, l'Hôpital's patron and predecessor, in the costume worn ever since by the Chancellors of France, was walking to and fro with Cardinal de Tournon, who had just arrived from Rome, and with whom he exchanged a few phrases in murmurs. On them was centered the general attention of the gentlemen packed against the wall dividing the hall from the King's bedroom, standing like a living tapestry against the rich figured hangings. In spite of the serious state of affairs, the Court presented the same appearance as every Court must, in every country, at every time, and in the midst of the greatest perils. Courtiers always talk of the most trivial subjects while thinking of the gravest, jesting while watching every physiognomy, and considering questions of love and marriage with heiresses in the midst of the most sanguinary catastrophes.

"What did you think of yesterday's fête?" asked Bour-

deilles, the Lord of Brantôme, going up to Mademoiselle de Piennes, one of the elder Queen's maids of honor.

"Monsieur du Baif and Monsieur du Bellay had had the most charming ideas," said she, pointing to the two gentlemen who had arranged everything, and who were standing close at hand. "I thought it in atrocious taste," she added in a whisper.

"You had no part in it?" said Miss Lewiston from the other side.

"What are you reading, madame?" said Amyot to Madame Fieschi.

"*Amadis de Gaule*, by the Seigneur des Essarts, purveyor-in-ordinary to the King's Artillery."

"A delightful work," said the handsome girl, who became famous as la Fossense, when she was lady-in-waiting to Queen Margaret of Navarre.

"The style is quite new," remarked Amyot. "Shall you adopt such barbarisms?" he asked, turning to Brantôme.

"The ladies like it! What is to be said?" cried Brantôme, going forward to bow to Madame de Guise, who had in her hand Boccaccio's *Famous Ladies*. "There must be some ladies of your House there, madame," said he. "But Master Boccaccio's mistake was that he did not live in these days; he would have found ample matter to enlarge his volumes."

"How clever Monsieur de Brantôme is!" said the beautiful Mademoiselle de Limeuil to the Countess Fieschi. "He came first to us, but he will stay with the Guises."

"Hush!" said Madame Fieschi, looking at the fair Limeuil. "Attend to what concerns you——"

The young lady turned to the door. She was expecting Sardini, an Italian nobleman, whom, subsequently, she made marry her after a little accident that overtook her in the Queen's dressing-room, and which procured her the honor of having a queen for her midwife.

"By Saint Alipantin, Mademoiselle Davila seems to grow prettier every morning," said Monsieur de Robertet, Secretary of State, as he bowed to the Queen-mother's ladies.

The advent of the Secretary of State, though he was exactly as important as a Cabinet Minister in these days, made no sensation whatever.

"If you think that, monsieur, do lend me the epigram against Messieurs de Guise; I know you have it," said Mademoiselle Davila to Robertet.

"I have it no longer," replied the Secretary, going across to speak to Madame de Guise.

"I have it," said the Comte de Grammont to Mademoiselle Davila; "but I will lend it you on only one condition."

"On condition——? For shame!" said Madame Fieschi.

"You do not know what I want," replied Grammont.

"Oh, that is easy to guess," said la Limeuil.

The Italian custom of calling ladies, as French peasants call their wives, *la Such-an-one*, was at that time the fashion at the Court of France.

"You are mistaken," the Count replied eagerly; "what I ask is, that a letter should be delivered to Mademoiselle de Matha, one of the maids on the other side—a letter from my cousin de Jarnae."

"Do not compromise my maids; I will give it her myself," said the Countess Fieschi. "Have you heard any news of what is going on in Flanders?" she asked Cardinal de Tournon. "Monsieur d'Egmont is at some new pranks, it would seem."

"He and the Prince of Orange," said Cypierre, with a highly expressive shrug.

"The Duke of Alva and Cardinal de Granvel'e are going there, are they not, monsieur?" asked Amyot of Cardinal de Tournon, who stood, uneasy and gloomy, between the two groups after his conversation with the Chancellor.

"We, ha, pily, are quiet, and have to defy heresy only on the stage," said the young Duke, alluding to the part he had played the day before, that of a Knight subduing a Hydra with the word "Reformation" on its brow.

Catherine de' Medici, agreeing on this point with her daughter-in-law, had allowed a theatre to be constructed

in the great hall, which was subsequently used for the meetings of the States at Blois, the hall between the buildings of Louis XII. and those of Francis I.

The Cardinal made no reply, and resumed his walk in the middle of the hall, talking in a low voice to Monsieur de Robertet and the Chancellor. Many persons know nothing of the difficulties that Secretaryships of State, now transformed into Cabinet Ministries, met with in the course of their establishment, and how hard the Kings of France found it to create them. At that period a Secretary like Robertet was merely a clerk, of hardly any account among the princes and magnates who settled the affairs of State. There were at that time no ministerial functionaries but the Superintendent of Finance, the Chancellor, and the Keeper of the King's Seals. The King granted a seat in the Council, by letters patent, to such of his subjects as might, in his opinion, give useful advice in the conduct of public affairs. A seat in the Council might be given to a president of a law court in the Parlement, to a bishop, to an untitled favorite. Once admitted to the Council, the subject strengthened his position by getting himself appointed to one of the Crown offices to which a salary was attached—the government of a province, a constable's sword, a marshal's baton, the command of the Artillery, the post of High Admiral, the colonelcy of some military corps, the captaincy of the galleys—or often some function at Court, such as that of Grand Master of the Household, then held by the Duc de Guise.

"Do you believe that the Duc de Nemours will marry Francoise?" asked Madame de Guise of the Duc d'Orléans' instructor.

"Indeed, madame, I know nothing but Latin," was the reply.

This made those smile who were near enough to hear it. Just then the seduction of Francoise de Rohan by the Duc de Nemours was the theme of every conversation; but as the Duc de Nemours was cousin to the King, and also allied to the House of Valois through his mother, the Guises re-

garded him as seduced rather than as a seducer. The influence of the House of Rohan was, however, so great, that after Francis II.'s death the Duc de Nemours was obliged to quit France in consequence of the lawsuit brought against him by the Rohans, which was compromised by the offices of the Guises. His marriage to the Duchesse de Guise, after Poltrot's assassination, may account for the Duchess' question to Anyot, by explaining some rivalry, no doubt, between her and Mademoiselle de Rohan.

"Look, pray, at that party of malcontents," said the Comte de Grammont, pointing to Messieurs de Coligny, Cardinal de Châtillon, Danville, Thoré, Moret, and several other gentlemen suspected of meddling in the Reformation, who were standing all together between two windows at the lower end of the hall.

"The Huguenots are on the move," said Cypierre. "We know that Théodore de Bèze is at Nérac to persuade the Queen of Navarre to declare herself on their side by publicly renouncing the Catholic faith," he added, with a glance at the Bailli d'Orléans, who was Chancellor to the Queen of Navarre, and a keen observer of the Court.

"She will do it," said the Bailli d'Orléans drily.

This personage, the Jacques Cœur of his day, and one of the richest middle-class men of his time, was named Groslot, and was envoy from Jeanne d'Albret to the French Court.

"Do you think so?" said the Chancellor of France to the Chancellor of Navarre, quite understanding the full import of Groslot's remark.

"Don't you know," said the rich provincial, "that the Queen of Navarre has nothing of the woman in her but her sex? She is devoted to none but manly things; her mind is strong in important matters, and her heart undaunted by the greatest adversities."

"Monsieur le Cardinal," said the Chancellor Olivier to Monsieur de Tournon, who had heard Groslot, "what do you think of such boldness?"

"The Queen of Navarre does well to choose for her Chan-

cellor a man from whom the House of Lorraine will need to borrow, and who offers the King his house when there is a talk of moving to Orleans," replied the Cardinal.

The Chancellor and the Cardinal looked at each other, not daring to speak their thoughts; but Robertet expressed them, for he thought it necessary to make a greater display of devotion to the Guises than these great men, since he was so far beneath them.

"It is most unfortunate that the House of Navarre, instead of abjuring the faith of their fathers, do not abjure the spirit of revenge and rebellion inspired by the Connétable de Bourbon. We shall see a repetition of the wars of the Armagnacs and the Bourguignons."

"No," said Groslet, "for there is something of Louis XI. in the Cardinal de Lorraine."

"And in Queen Catherine too," observed Robertet.

At this moment Madame Dayelle, Mary Stuart's favorite waiting woman, crossed the room, and went to the Queen's chamber. The appearance of the waiting-woman made a little stir.

"We shall be admitted directly," said Madame Fieschi.

"I do not think so," said the Duchesse de Guise. "Their Majesties will come out, for a State Council is to be held."

La Dayelle slipped into the royal chamber after scratching at the door, a deferential custom introduced by Catherine de' Medici, and adopted by the French Court.

"What is the weather like, my dear Dayelle?" asked Queen Mary, putting her fair fresh face out between the curtains.

"Oh! madame——"

"What is the matter, Dayelle? You might have the bowmen at your heels——"

"Oh! madame—is the King still sleeping?"

"Yes."

"We are to leave the castle, and Monsieur le Cardinal desired me to tell you so, that you might suggest it to the King."

"Do you know why, my good Dayelle?"

"The Reformers mean to carry you off."

"Oh, this new religion leaves me no peace! I dreamed last night that I was in prison—I who shall wear the united crowns of the three finest kingdoms in the world."

"Indeed! but, madame, it was only a dream."

"Carried off! That would be rather amusing.—But for the sake of religion, and by heretics—horrible!"

The Queen sprang out of bed and seated herself in front of the fireplace in a large chair covered with red velvet, after wrapping herself in a loose black velvet gown handed to her by Dayelle, which she tied about the waist with a silken cord. Dayelle lighted the fire, for the early May mornings are cool on the banks of the Loire.

"Then did my uncles get this news in the course of the night?" the Queen inquired of Dayelle, with whom she was on familiar terms.

"Early this morning Messieurs de Guise were walking on the terrace to avoid being overheard, and received there some messengers arriving in hot haste from various parts of the kingdom where the Reformers are busy. Her Highness the Queen-mother went out with her Italians hoping to be consulted, but she was not invited to join the council."

"She must be furious."

"All the more so because she had a little wrath left over from yesterday," replied Dayelle. "They say she was far from rejoiced by the sight of your Majesty in your dress of woven gold and your pretty veil of tan-colored crape——"

"Leave us now, my good Dayelle: the King is waking. Do not let any one in, not even those who have the *entrée*. There are matters of State in hand, and my uncles will not disturb us."

"Why, my dear Mary, are you out of bed already? Is it daylight?" said the young King, rousing himself.

"My dear love, while we were sleeping, malignants have been wide awake, and compel us to leave this pleasant home."

"What do you mean by malignants, my sweetheart? Did we not have the most delightful festival last evening out for

the Latin which those gentlemen insisted on dropping into our good French?"

"Oh!" said Mary, "that is in the best taste, and Rabelais brought Latin into fashion."

"Ah! you are so learned, and I am only sorry not to be able to do you honor in verse. If I were not King, I would take back Master Anyot from my brother, who is being made so wise——"

"You have nothing to envy your brother for: he writes verses and shows them to me, begging me to show him mine. Be content, you are by far the best of the four, and will be as good a king as you are a charming lover. Indeed, that perhaps is the reason your mother loves you so little. But be easy; I, dear heart, will love you for all the world."

"It is no great merit in me to love such a perfect Queen," said the young King. "I do not know what hindered me from embracing you before the whole Court last night, when you danced the *brault* with tapers. I could see how all the women looked serving-wenches by you, my sweet Marie!"

"For plain prose your language is charming, my dear heart: it is love that speaks, to be sure. And, you know, my dear, that if you were but a poor little page, I should still love you just as much as I now do, and yet it is a good thing to be able to say, 'My sweetheart is a King!'"

"Such a pretty arm! Why must we get dressed? I like to push my fingers through your soft hair and tangle your golden curls. Listen, pretty one: I will not allow you to let your women kiss your fair neck and your pretty shoulders any more! I am jealous of the Scotch mists for having touched them."

"Will you not come to see my beloved country? The Scotch would love you, and there would be no rebellions, as there are here."

"Who rebels in our kingdom?" said Francois de Valois, wrapping himself in his gown, and drawing his wife on to his knee.

"Yes, this is very pretty play," said she, withdrawing her

check from his kiss. "But you have to reign, if you please, my liege."

"Who talks of reigning?—This morning I want to—"

"Need you say 'I want to,' when you can do what you please?—That is the language of neither king nor lover. However, that is not the matter on hand—we have important business to attend to."

"Oh!" said the King, "it is a long time since we have had any business to do.—Is it amusing?"

"Not at all," said Mary; "we must make a move."

"I will wager, my pretty one, that you have seen one of your uncles, who manage matters so well that, at seventeen, I am a King only in name. I really know not why, since the first Council, I have ever sat at one; they could do everything quite as well by setting a crown on my chair; I see everything through their eyes, and settle matters blindfold."

"Indeed, monsieur," said the Queen, standing up and assuming an air of annoyance, "you had agreed never again to give me the smallest trouble on that score, but to leave my uncles to exercise your royal power for the happiness of your people. A nice people they are! Why, if you tried to govern them unaided, they would swallow you whole like a strawberry. They need warriors to rule them—a stern master gloved with iron; while you—you are a charmer whom I love just as you are, and should not love if you were different—do you hear, my lord?" she added, bending down to kiss the boy, who seemed inclined to rebel against this speech, but who was mollified by the caress.

"Oh, if only they were not your uncles!" cried Francis. "I cannot endure that Cardinal; and when he puts on his insinuating air and his submissive ways, and says to me with a bow, 'Sire, the honor of the Crown and the faith of your fathers is at stake, your Majesty will never allow—' and this and that—I am certain he toils for nothing but his cursed House of Lorraine."

"How well you mimic him!" cried the Queen. "But why do you not make these Guises inform you of what is going

forward, so as to govern by and by on your own account when you are of full age? I am your wife, and your honor is mine. We will reign, sweetheart—never fear! But all will not be roses for us till we are free to please ourselves. There is nothing so hard for a King as to govern!

"Am I the Queen now, I ask you? Do you think that your mother ever fails to repay me in evil for what good my uncles may do for the glory of your throne? And mark the difference! My uncles are great princes, descendants of Charlemagne, full of goodwill, and ready to die for you; while this daughter of a leech, or a merchant, Queen of France by a mere chance, is as shrewish as a citizen's wife who is not mistress in her house. The Italian woman is provoked that she cannot set every one by the ears, and she is always coming to me with her pale, solemn face, and then with her pinched lips she begins: 'Daughter, you are the Queen; I am only the second lady in the kingdom'—she is furious, you see, dear heart—but if I were in your place, I would not wear crimson velvet while the Court is in mourning, and I would appear in public with my hair plainly dressed and with no jewels, for what is unseemly in any lady is even more so in a queen. Nor would I dance myself; I would only see others dance! That is the kind of thing she says to me."

"Oh, dear Heaven!" cried the King, "I can hear her! Mercy, if she only knew——"

"Why, you still quake before her. She wearies you—say so? We will send her away. By my faith, that she should deceive you might be endured, but to be so tedious——"

"In Heaven's name, be silent, Marie," said the King, at once alarmed and delighted. "I would not have you lose her favor."

"Never fear that she will quarrel with me, with the three finest crowns in the world on my head, my little King," said Mary Stuart. "Even though she hates me for a thousand reasons, she flatters me, to win me from my uncles."

"Hates you?"

"Yes, my angel! And if I had not a thousand such proofs as women can give each other, and such as women only can understand, her persistent opposition to our happy love-making would be enough. Now, is it my fault if your father could never endure Mademoiselle de' Medici? In short, she likes me so little, that you had to be quite in a rage to prevent our having separate sets of rooms here and at Saint-Germain. She declared that it was customary for the Kings and Queens of France. Customary!—It was your father's custom; that is quite intelligible. As to your grandfather, Francis, the good man established the practice for the convenience of his love affairs. So be on your guard; if we are obliged to leave this place, do not let the Grand Master divide us."

"If we leave? But I do not intend to leave this pretty château, whence we see the Loire and all the country around—a town at our feet, the brightest sky in the world above us, and these lovely gardens. Or if I go, it will be to travel with you in Italy and see Raphael's pictures and Saint-Peter's at Rome."

"And the orange-trees. Ah, sweet little King, if you could know how your Mary longs to walk under orange-trees in flower and fruit! Alas! I may never see one! Oh! to hear an Italian song under those fragrant groves, on the shore of a blue sea, under a cloudless sky, and to clasp each other thus!——"

"Let us be off," said the King.

"Be off!" cried the Grand Master, coming in. "Yes, Sire, you must be off from Blois. Pardon my boldness; but circumstances overrule etiquette, and I have come to beg you to call a Council."

Mary and Francis had started apart on being thus taken by surprise, and they both wore the same expression of offended sovereign Majesty.

"You are too much the Grand Master, Monsieur de Guise," said the young King, suppressing his wrath.

"Devil take lo . . ." muttered the Cardinal in Catherine's ear.

"My son," replied the Queen-mother, appearing behind the Cardinal. "the safety of your person is at stake as well as of your kingdom."

"Heresy was awake while you slept, Sire," said the Cardinal.

"Withdraw into the hall," said the little King: "we will hold a Council."

"Madame," said the Duke to the Queen, "your furrier's son has come with some furs which are seasonable for your journey, as we shall probably ride by the Loire.—But he also wishes to speak with madame," he added, turning to the Queen-mother. "While the King is dressing, would you and Her Majesty dismiss him forthwith, so that this trifle may no further trouble us."

"With pleasure," replied Catherine; adding to herself, "If he thinks to be rid of me by such tricks, he little knows me."

The Cardinal and the Duke retired, leaving the two Queens with the King. As he went through the guardroom to go to the council-chamber, the Grand Master desired the usher to bring up the Queen's furrier.

When Christophe saw this official coming towards him from one end of the room to the other, he took him, from his dress, to be some one of importance, and his heart sank within him: but this sensation, natural enough at the approach of a critical moment, became sheer terror when the usher, whose advance had the effect of directing the eyes of the whole splendid assembly to Christophe with his bundles and his abject looks, said to him:

"Their Highnesses the Cardinal de Lorraine and the Grand Master desire to speak to you in the council-room."

"Has any one betrayed me?" was the thought of this hapless envoy of the Reformers.

Christophe followed the usher, his eyes bent on the ground, and never looked up till he found himself in the spacious council-room—as large almost as the guardroom. The two

Guises were alone, standing in front of the splendid chimney-place that backed against that in the guardroom, where the mads of honor were grouped.

"You have come from Paris? Which road did you take?" the Cardinal said to Christophe.

"I came by water, monseigneur," replied the lad.

"And how did you get into Blois?" said the Grand Master.

"By the river port, monseigneur."

"And no one interfered with you?" said the Duke, who was examining the young man closely.

"No, monseigneur. I told the first soldier, who made as though he would stop me, that I had come on duty to wait on the two Queens, and that my father is furrier to their Majesties."

"What is doing in Paris?" asked the Cardinal.

"They are still trying to discover the murderer who killed President Minard."

"Are not you the son of my surgeon's greatest friend?"

asked the Duc de Guise, deceived by Christophe's expression of candor, now that his fears were allayed.

"Yes, monseigneur."

The Grand Master went out, hastily lifted the curtain which screened the double doors of the council-chamber, and showed his face to the crowd, among whom he looked for the King's surgeon-in-chief. Ambroise Paré, standing in a corner, was aware of a glance shot at him by the Duke, and went to him. Ambroise, already inclined to the Reformed religion, ended by adopting it; but the friendship of the Guises and of the French kings preserved him from the various disasters that befell the heretics. The Duke, who felt that he owed his life to Ambroise Paré, had appointed him surgeon-in-chief to the King within a few days past.

"What is it, monseigneur," said the leech. "Is the King ill? I should not be surprised."

"Why?"

"The Queen is too fascinating," said the surgeon.

"Ah!" replied the Duke, surprised. "However, that is not

the case," he went on after a pause. "Ambroise, I want you to see a friend of yours," and he led him on to the threshold of the council-chamber door and pointed to Christophe.

"Ah, to be sure," cried the surgeon, holding out his hand to the youth. "How is your father, my boy?"

"Very well, Master Ambroise," Christophe replied.

"And what are you doing at Court?" Paré went on. "It is not your business to carry parcels; your father wants to make a lawyer of you. Do you want the protection of these two great Princes to become a pleader?"

"Why, yes, indeed," replied Christophe, "but for my father's sake; and if you can intercede for us, add your entreaties," he went on, with a piteous air, "to obtain an order from Monseigneur the Grand Master for the payment of the moneys due to my father, for he does not know which way to turn——"

The Cardinal and his brother looked at each other, and seemed to be satisfied.

"Leave us now," said the Grand Master to Ambroise with a nod.—"And you, my friend," he added to Christophe, "settle your business quickly, and get back to Paris. My secretary will give you a pass, for, by Heaven, the roads will not be pleasant to travel on!"

Neither of the brothers had the slightest suspicion of the important interests that lay in Christophe's hands, being now quite assured that he was certainly the son of Lecamus, a good Catholic, purveyor to the Court, and that he had come solely to get his money.

"Take him round to be near the door of the Queen's chamber; she will ask for him no doubt," said the Cardinal to the surgeon.

While the furrier's son was being thus cross-questioned in the council-room, the King had left his mother and the Queen together, having gone into his dressing-room, which was beyond a room adjoining the bedroom.

Catherine, standing in the recess of the deep window, was

looking out on the gardens lost in melancholy thought. She foresaw that one of the greatest commanders of the age, in the course of that morning, in the very next hour, would take the place of her son the King, under the terrible title of Lieutenant-General of the kingdom. In the face of such peril she was alone, without a plan, without defence. Indeed, as she stood there in her mourning, which she had not ceased to wear since the death of Henri II., she might have been compared to a phantom, so still were her pale features as she stood absorbed in thought. Her black eyes seemed to wander in the indecision for which great politicians are so often blamed, which in them is the result of the breadth of sight which enables them to see every difficulty, and to balance one against the other, adding up the sum-total of risk before taking a part. There was a ringing in her ears, a turmoil in her blood; but she stood there, nevertheless, calm and dignified, while gauging the depths of the political abyss beyond the real gulf that lay at her feet.

Since the day when the Vidame de Chartres had been arrested, this was the second of those terrible days of which there were henceforth to be so many in the course of her royal career; but she never again made a mistake in the school of power. Though the sceptre seemed always to fly from her grasp, she meant to seize it, and, in fact, did seize it, by that sheer force of will which had never given way to the scorn of her father-in-law, Francis I., and his Court—by whom, though *l'orphelin*, she had been so little thought of—nor to the constant denials of Henri II., nor to the unresting antagonism of her rival, Diane de Poitiers. A man would not have understood this Queen in check; but Mary Stuart, so fair, so crafty, so clever, so girlish, and yet so omniscient, watched her out of the corner of her eye while affecting to warble an Italian air with an indifferent countenance. Without understanding the tempest of ambition which brought a cold moisture to the Florentine Queen's brow, the pretty Scotch girl, with her saucy face, knew that the high position of her uncle the Dne de Guise was filling Catherine with suppressed

fury. Now, nothing amused her so much as watching her mother-in-law, whom she regarded as an intriguing adventuress, who, having been humbled, was always prepared for revenge. The face of the elder was grave and gloomy, a little cadaverous, by reason of the livid complexion of the Italians, which by daylight looks like yellow ivory, though by candle-light it is dazzling; while the younger face was bright and fresh. At sixteen Mary Stuart had that creamy fairness for which she was so famous. Her bright, rosy face, with clearly-cut features, sparkled with childish mischief, very frankly expressed in the regular arch of her brows, the brightness of her eyes, and the pert smile of her pretty mouth. She had then in perfection that kittenish grace which nothing—neither captivity nor the sight of the horrible block—ever completely quelled.

Thus these two Queens, one in the morning, the other in the summer of life, were at this time a perfect contrast. Catherine was an imposing sovereign, an impenetrable widow, with no passion but the love of power. Mary was a feather-brained and light-hearted wife, who thought of her crowns as playthings. One looked forward to impending misfortunes; she even had a glimpse of the murder of the Guises, guessing that this would be the only way to strike down men who were capable of raising themselves above the throne and the Parliament; she saw rivers of blood in a long struggle—the other little dreamed that she would herself be murdered by force of law.

A curious reflection brought a little calm to the Italian Queen.

"According to the soothsayer and to Ruggieri's forecast, this reign is soon to end. My difficulties will not last," thought she.

And thus, strange to say, an occult science, now forgotten—judicial astrology—was a support to Catherine at this juncture, as it was throughout her life; for the belief grew constantly from seeing the predictions of those who practised it realized with the greatest exactitude.

"You are very serious, madame," said Mary Stuart, taking from Dayelle's hands her little cap, pinched down over the setting of her hair with two frilled wings of handsome lace and the puffs of wavy yellow hair that shadowed her temples.

The painters of the time have so amply perpetuated this cap, that it now belongs essentially to the Queen of Scots, though it was Catherine who invented it when she went into mourning for Henri II.; but she could not wear it with such an effect as her daughter-in-law, to whom it was infinitely more becoming. And this was not the smallest of the grievances harbored by the Queen-mother against the young Queen.

"Does your Majesty mean that for a reproof?" said Catherine, turning to her daughter-in-law.

"I owe respect, and should not dare——" said the Scotchman meaningly, with a glance at Dayelle.

Between the two Queens the favorite waiting-woman stood like the figure-head on a fire-dog; an approving smile might be seen on her face.

"How can I be as gay as you after losing the late King, and when I see my son's kingdom on the eve of a conflagration?"

"Politics do not much concern women," replied Mary Stuart. "Besides, my uncles are there."

These two sentences, in the circumstances, were two pointed arrows.

"Let us see our furs then," the Italian replied. "and so turn our minds to our own business, while your uncles settle that of the kingdom."

"Oh, but we shall attend the Council, madame; we are of more use there than you suppose."

"We?" said Catherine, with feigned astonishment. "I, for my part, do not know Latin!"

"You fancy me so learned?" said Mary Stuart, with a laugh. "Nay, madame, I swear to you that at this moment I am studying in the hope of rivaling the Medici and of knowing some day how to heal the wounds of the country."

This sharp shaft pierced Catherine to the heart, for it was an allusion to the origin of the Medici, who were descended, as some said, from a leech, or, as others had it, from a rich drug merchant. She had no reply ready. Dayelle colored when her mistress looked to her for the applause which everybody, and even queens, expect from their inferiors when they have no better audience.

"Your witticisms, madame, cannot, unfortunately, heal either the maladies of the State or those of the Church," said Catherine, with calm and dignified coldness. "My forefathers' knowledge of such matters won them thrones; while you, if you persist in jesting in the midst of danger, are like enough to lose yours."

At this juncture Dayelle opened the door to Christophe, shown in by the chief physician himself after scratching at the door.

The young Reformer wanted to study Catherine's countenance, and affected a shyness, which was natural enough on finding himself in this place; but he was surprised by Mary's eagerness. She rushed at the boxes to look at her surcoat.

"Madame," said Christophe, addressing Catherine.

He turned his back on the other Queen and Dayelle, promptly taking advantage of the attention the two were devoting to the furs to strike a bold blow.

"What do you want of me?" asked Catherine, looking keenly at him.

Christophe had placed the agreement proposed by the Prince de Condé, with the Reformer's plan of action and an account of their forces, over his heart, between his cloth jerkin and his shirt, wrapped inside the furrier's bill of what Queen Catherine owed him.

"Madame," said he, "my father is in dreadful want of money, and if you would condescend to look through the accounts," he added, unfolding the paper and slipping the agreement under it, "you will see that your Majesty owes him six thousand crowns. May your goodness have pity on us! Sec, madame."

And he held out the document.

"Read it. This dates so far back as the accession of the late king."

Catherine was bewildered by the preamble to the address, but she did not lose her presence of mind; she hastily rolled up the paper, admiring the young man's readiness and daring. She saw from these masterly tactics that he would understand her, so she tapped him on the head with the roll of paper, and said:—"You are very ill advised, my young friend, in putting the bill in before the furs. Learn some knowledge of women! You must never ask for your money till we are perfectly satisfied."

"Is that the tradition?" said the young Queen to her mother-in-law, who made no reply.

"Ah, mes-dames, excuse my father," said Christophe. "If he had not wanted the money, you would not have your furs. The country is up in arms, and there is so much danger on the roads, that only our great need induced me to come. No one else would risk his life."

"This lad is quite fresh," said Mary Stuart, smiling.

It is not superfluous to the better understanding of this important little scene to remark that a surcoat was, as the name implies, a sort of close-fitting jacket or spencer which ladies wore over their dress, and which wrapped them closely, shaped down to the hips. This garment protected the back, chest, and throat from the cold. Surcoats were lined with fur which turned up over the stuff, forming a more or less wide border. Mary Stuart while trying on her surcoat was looking at herself in a large Venetian mirror, to see the effect of it at the back; thus she had left her mother-in-law liberty to glance at the packet of papers, of which the volume might otherwise have excited her suspicions.

"Does a man ever speak to a lady of the dangers he has incurred when he is safe and sound in her presence?" said she, turning round on Christophe.

"Oh, madame, I have your account too," said he, looking at her with well-acted simplicity.

The young Queen looked at him from head to foot without taking the paper; but she observed, without drawing any conclusions at the moment, that he had taken Queen Catherine's bill out of his breast, and drew hers out of his pocket. Nor did she see in the lad's eyes the admiration that her beauty won her from all the world; but she was thinking so much of her surcoat, that she did not at once wonder what could be the cause of his indifference.

"Take it, Dayelle," said she to the waiting-woman. "You can give the account to Monsieur de Versailles (Loménie), and desire him, from me, to pay it."

"Indeed, madame, but if you do not give me an order signed by the King, or by His Highness the Grand Master, who is at hand, your gracious promise will have no effect."

"You are rather hasty than becomes a subject, my friend," said Mary Stuart. "So you do not believe in royal promises?"

The King came in dressed in his long silk hose and trunks, the breeches of the time, but wore neither doublet nor cloak; he had only a rich wrapper of velvet lined throughout with fur; for wrapper, a word of modern use, can alone describe the *nigligi* of this apparel.

"Who is the rascal that doubts your word?" said the young King, who, though at a distance, had heard his wife's speech.

The door of the King's closet was hidden by the bed. This closet was subsequently called the old closet (*le Cabinet vicieux*) to distinguish it from the splendid painted closet constructed for Henri III. on the other side of the room adjoining the hall of the States-General. Henri III. hid the assassins in the old closet, and sent to desire the Duc de Guise to attend him there; while he, during the murder, remained concealed in the new closet, whence he emerged only to see this overweening subject die—a subject for whom there could be no prison, no tribunal, no judges, no laws in the kingdom. But for these dreadful events, the historian could now hardly identify the former uses of these rooms and halls filled with soldiers. A sergent writes to his sweetheart on the spot where Catherine gravely considered her struggle with parties.

"Come, my boy," said the Queen mother; "I will see that you are paid. Trade must flourish, and money is its main life."

"Ay, go, my good youth," said the young Queen, laughing; "my august mother understands matters of trade better than I do."

Catherine was about to leave the room without replying to the innendo; but it struck her that her indifference might excite suspicions, and she retorted on her daughter-in-law:

"And you, my dear, trade in love."

Then she went downstairs.

"Put all those things away, Dayelle. - And come to the council-room, Sire," said the young Queen to the King, contented at having to decide the important question of the tenancy of the kingdom in her mother-in-law's absence.

Mary Stuart took the King's arm. Dayelle went out first, calling a word to the pages, and one of them—young Ghizy, fated to perish miserably on the night of Saint-Bartholomew—shouted out:

"The King."

On hearing the cry, the two musketeers carried arms, and the two pages led the way towards the council-chamber between the line of courtiers on one side and the line formed by the maids of honor to the two Queens on the other. All the members of the Council then gathered round the door of the hall, which was at no great distance from the staircase. The Grand Master, the Cardinal, and the Chancellor advanced to meet the two young sovereigns, who smiled to some of the maids, or answered the inquiries of some of the Court favorites more intimate than the rest.

The Queen, however, evidently impatient, dragged Francis II. on towards the vast council-room. As soon as the heavy thud of the arquebuses dropping on the floor again announced that the royal pair had gone in, the pages put on their caps, and the conversations in the various groups took their course again on the gravity of the business about to be discussed.

"Chiverni was sent to fetch the Connétable, and he has not come," said one.

"There is no prince of the blood present," remarked another.

The Chancellor and Monsieur de Tournon looked anxious.

"The Grand Master has sent word to the Keeper of the Seals to be sure not to fail to attend this Council; a good many letters patent will be issued, no doubt."

"How is it that the Queen-mother remains below, in her own rooms, at such a juncture?"

"They are going to make things hot for us," said Groslet to Cardinal de Châtillon.

In short, every one had something to say. Some were pacing the room from end to end, others were flitting round the maids of honor, as though it could be possible to catch a few words through a wall three feet thick, or two doors and the heavy curtains that screened them.

The King, seated at one end of the long table covered with blue velvet, which stood in the middle of the room, his young Queen in an armchair at his side, was waiting for his mother. Robertet was mending his pens. The two Cardinals, the Grand Master, the Chancellor, the Keeper of the Seals—in short, the whole assembly, looked at the little King, wondering why he did not give the word for them all to be seated.

"Are we to sit in council in the absence of the Queen-mother?" the Chancellor asked, addressing the young King.

The two Guises ascribed Catherine's absence to some cunning trick of their niece's. Then, spurred by a significant look, the much daring Cardinal said to the King:

"Is it your Majesty's goodwill that we should proceed without madame your mother?"

Francis, not daring to have an opinion of his own, replied:

"Gentlemen, be seated."

The Cardinal briefly pointed out the dangers of the situation. This great politician, who showed astounding skill in this business, broached the question of the lieutenant-

amid utter silence. The young King was, no doubt, conscious of an awkwardness, and guessed that his mother had a real sense of the rights of the Crown, and a knowledge of the danger that threatened his power, for he replied to a direct question on the Cardinal's part:

"We will wait for my mother."

Enlightened by this inexplicable delay on Queen Catherine's part, Mary Stuart suddenly recalled in a single flash of thought three incidents which were clear in her memory. In the first place, the bulk of the packet presented to her mother-in-law, which she had seen, though so inattentive at the moment (for a woman who seems to see nothing is still a lynx), then the place where Christophe had carried them to separate them from hers.

"Why?" she said to herself. And then she remembered the boy's cold look, which she at once ascribed to the Reformers' hatred of the Guises' niece. A voice within her cried, "Is he not an envoy from the Huguenots?"

Acting, as all hasty persons do, on the first impulse, she exclaimed:

"I myself will go and fetch my mother."

She rushed away and down the stairs, to the great amazement of the gentlemen and ladies of the Court. She went down to her mother-in-law's rooms, crossed the guardroom, opened the door of the bedroom as stealthily as a thief, crept noiselessly over the carpet as silently as a shadow, and could see her nowhere. Then she thought she could surprise her in the splendid private room between the bedroom and the oratory. The arrangement of this oratory is perfectly recognizable to this day: the fashion of the time then allowed it to serve all the purposes in private life which are now served by a *bondoir*.

By a piece of good-fortune, quite unaccountable when we see in how squalid a state the Crown has left this chateau, the beautiful paneling of Catherine's closet exists to this day: in the fine carving the curious may still discern traces of

Italian magnificence, and discover the hiding-places the Queen-mother had contrived there.

A somewhat exact description of these curiosities is indeed indispensable to a comprehension of the scene that took place there. The woodwork at that time consisted of about a hundred and eighty small oblong panels, of which a hundred or so still remain, each carved with a different design, obviously suggested by the most elegant Italian arabesques. The wood is holm-oak; the red ground which is found under the coat of limewash, applied at the time of the cholera—a quite useless precaution—shows plainly that these panels were gilt; and in spots where the whitewash has rubbed off we see that some portions of the design were in color, blue, red, or green against the gold background. The number of these panels shows an evident intention to cheat investigation; but if there could be a doubt, the keeper of the château, while holding up Catherine's memory to the execration of all living men, shows to visitors, at the bottom of the paneling, and on a level with the floor, a somewhat heavy skirting which can be raised, and under which there are a number of ingenious springs. By pressing a knob thus concealed, the Queen could open certain of these panels, known to her alone, behind which lay a hiding-place of the same oblong shape as the panels, but of varying depth. To this day a practised hand would find it difficult to detect which of these panels would open on its invisible hinges; and when the eye was diverted by the skilfully combined colors and gilding that covered the cracks, it is easy to imagine that it was impossible to discover one or two panels among nearly two hundred.

At the moment when Mary Stuart laid her hand on the somewhat elaborate latch of the door to the closet, the Italian Queen, having convinced herself already of the importance of the Prince de Condé schemes, had just pressed the spring hidden by the skirting, one of the panels had fallen open, and Catherine had turned to the table to take up the papers and hide them, to turn her attention to the safeguard of



"Treason, madame! . . . Be sure that this fellow does not escape!"

MOUNT ALLISON UNIVERSITY

Handwritten text in the left margin, possibly bleed-through from the reverse side of the page.

Handwritten text in the left margin, possibly bleed-through from the reverse side of the page.

the devoted messenger who had brought them to her. When she heard the door open, she at once guessed that no one but Queen Mary would venture to come in unannounced.

"You are lost," she said to Christophe, seeing that she could neither hide the papers nor close the panel promptly enough to preserve the secret of her hiding-place.

Christophe's only reply was a sublime look.

"*Povero mio!*" said Catherine, before turning to her daughter-in-law. "Treason, madame!" she exclaimed. "I have them fast! Send for the Cardinal and the Duke. And be sure," she added, pointing to Christophe, "that this fellow does not escape!"

Thus in an instant this masterful woman saw that it would be necessary to give up the hapless young man: she could not hide him, it was impossible to help him to escape; and besides, though a week ago he might have been saved, now the Guises had, since that morning, been aware of the conspiracy, and they too must have the lists which she held in her hand, and were drawing all the Reformers into a trap. And so, pleased at finding her adversaries in the mind she had hoped for, now that the plot had become known, policy required her to assume the merit of discovering it.

These dreadful considerations flashed through her mind in the brief moment while the young Queen was opening the door. Mary Stuart stood silent for an instant. Her expression lost its brightness and assumed that keenness which suspicion always gives the eye, and which in her was terrible by the sudden contrast. She looked from Christophe to the Queen-mother, and from the Queen-mother to Christophe, with a glance of malignant doubt. Then she snatched up a bell, which brought in one of Catherine's maids of honor.

"Mademoiselle du Rouet, send in the captain of the Guard," said Mary Stuart, in breach of every law of etiquette, necessarily set aside in such circumstances.

While the young Queen gave her order, Catherine stood looking at Christophe, as much as to say, "Courage!" The young Reformer understood, and replied by an expression which conveyed, "Sacrifice me, as they have sacrificed me!"

"Put your trust in me," Catherine answered by a gesture.

Then when her daughter-in-law turned upon her, she was deeply engaged in examining the papers.

"You are of the Reformed religion?" said Mary Stuart to Christophe.

"Yes, madame."

"Then I was not mistaken," she muttered to herself, as she read in the young man's eyes the same expression in which coldness and aversion lurked behind a look of humility.

Pardaillan appeared at once, sent down by the two Princes of Lorraine and the King. The captain sent for by Mary Stuart followed this young man—a most devoted adherent of the Guises.

"Go from me to the King, beg him, with the Cardinal and the Grand Master, to come here at once, and tell them I would not take such a liberty but that something of serious importance has occurred.—Go, Pardaillan.—And you, Lewiston, keep guard over this Reformed traitor," she added to the Scotchman in their native tongue, pointing to Christophe.

The two Queens did not speak till the King came. It was a terrible pause. Mary Stuart had shown her mother-in-law the whole extent of the part her uncles made her play: her unsleeping and habitual distrust stood revealed; and her youthful conscience felt how disgraceful such a part must be to a great Queen. Catherine, on her side, had betrayed herself in her alarm, and feared that she had been understood; she was trembling for the future. The two women, one ashamed and furious, the other vicious but calm, withdrew into the window bay, one leaning on the right side, the other on the left: but their looks were so expressive, that each turned away, and with a common instinct looked out of the window at the sky. These two women, clever as they were, at that moment had no more wit than the commonest. Perhaps it is always so when circumstances overpower men. There is always a moment when even genius is conscious of its smallness in the presence of a great catastrophe.

As for Christophe, he felt like a man falling into an abyss. Lewiston, the Scotch captain, listened to the silence, looking at the furrier's son and the two Queens with a soldier's curiosity. The King's entrance put an end to this painful situation.

The Cardinal went straight up to Queen Catherine.

"I have in my hand all the threads of the plot hatched by the heretics; they sent this boy to me carrying this treaty and these documents," said Catherine in an undertone.

While Catherine was explaining matters to the Cardinal, Queen Mary was speaking a few words in the Grand Master's ear.

"What is this all about?" asked the young King, standing alone amid this conflict of violent interests.

"The proofs of what I was telling your Majesty are already to hand," said the Cardinal, seizing the papers.

The Duc de Guise, unmindful of the fact that he was interrupting him, drew his brother aside and said in a whisper:

"This then makes me Lieutenant-General without any opposition."

A keen glance was the Cardinal's only reply, by which he conveyed to his brother that he had already appreciated the advantages to be derived from Catherine's false position.

"Who sent you?" asked the Duke of Christophe.

"Chaudieu the preacher," he replied.

"Young man, you lie," said the Duke roughly. "It was the Prince de Condé."

"The Prince de Condé, monseigneur," replied Christophe, with a look of surprise. "I never saw him. I belong to the Palais. I am working under Monsieur de Thou. I am his clerk, and he does not know that I have joined the religion. I only submitted to the preacher's entreaties."

"That will do," said the Cardinal.—"Call Monsieur de Robertet," he added to Lewiston, "for this young villain is craftier than old politicians. He has taken us in, my brother and me, when we should have given him the Host without confession."

"You are no child, by Heaven!" cried the Duke, "and you shall be treated as a man."

"They hoped to win over your august mother," said the Cardinal, turning to the King, and trying to lead him aside to bring him to his way of thinking.

"Alas!" replied Catherine, speaking to her son with a reproachful air, and stopping him just as the Cardinal was taking him into the oratory to subjugate him with dangerous eloquence, "you here see the effect of the position I am placed in. I am supposed to rebel against my lack of influence in public affairs—I, the mother of four princes of the House of Valois."

The young King prepared to listen. Mary Stuart, seeing his brow knit, led him off into the window recess, where she cajoled him with gentle speeches in a low voice; much the same, no doubt, as those she had lavished on him when he rose.

The two brothers meanwhile read the papers handed over to them by the Queen-mother. Finding in them much information of which their spies and Monsieur de Braguelonne, the governor of the Châtelet, knew nothing, they were inclined to believe in Catherine's good faith. Robertet came in and had private instructions with regard to Christophe. The hapless tool of the leaders of the Reformation was led away by four men of the Scotch Guard, who took him downstairs and handed him over to Monsieur de Montrésor, the Provost of the château. This terrible personage himself escorted Christophe with five or six sergeants to the prison situated in the vaulted cellars of the now ruined tower, which the verger of the château of Blois shows the visitor, and says that these were the *oubliettes*.

After such an event the Council could only be an empty form: the King, the young Queen, the Grand Master, and the Cardinal de Lorraine went back to the council-room, taking with them Catherine, quite conquered, who only spoke to approve of the measures demanded by the Guises. In spite of some slight opposition on the part of the Chancellor

Olivier, the only person to utter a word suggesting the independence needful to the exercise of his functions, the Due de Guise was appointed Lieutenant-General of the kingdom. Robertet carried the motions with a promptitude arguing such devotion as might be well called complicity.

The King, with his mother on his arm, once more crossed the guardroom, and announced to the Court that he proposed to move to Amboise on the following day. This royal residence had been unused since Charles VIII. had very involuntarily killed himself there by striking his head against the pediment of a door that was being carved for him, believing that he could pass under the scaffolding without bending his head. Catherine, to mask the schemes of the Guises, had announced her intention of finishing the château of Amboise on behalf of the Crown at the same time as her own château of Chenonceaux. But no one was deceived by this pretence, and the Court anticipated strange events.

After spending about two hours in accustoming himself to the darkness of his dungeon, Christophe found that it was lined with boards, clumsy indeed, but thick enough to make the square box healthy and habitable. The door, like that into a pig-sty, had compelled him to bend double to get into it. On one side of this trap a strong iron grating admitted a little air and light from the passage. This arrangement, exactly like that of the crypts at Venice, showed very plainly that the architect of the château of Blois belonged to the Venetian school, which gave so many builders to Europe in the Middle Ages. By sounding the walls above the woodwork, Christophe discovered that the two walls which divided this cell from two others, to the right and left, were built of brick; and as he knocked, to estimate the thickness of the wall, he was not a little surprised to hear some one knocking on the other side.

"Who are you?" asked his neighbor, speaking into the corridor.

"I am Christophe Lecamus."

"And I," said the other voice, "am Captain Chaudien. I was caught this evening at Beaugency; but, happily, there is nothing against me."

"Everything is discovered," said Christophe; "so you are saved from the worst of it."

"We have three thousand men at this present time in the forests of Vendômois, all men determined enough to seize the Queen-mother and the King on their journey. Happily, la Renaudie was cleverer than I; he escaped. You had just set out when the Guisards caught us."

"But I know nothing of la Renaudie."

"Pooh! my brother told me everything," replied the captain.

On hearing this, Christophe went back to his bench and made no further reply to anything the so-called captain could say to him, for he had had enough experience of the law to know how necessary it was to be cautious in prison.

In the middle of the night he saw the pale gleam of a lantern in the passage, after hearing the unlocking of the ponderous bolts that closed the iron door of the cellar. The provost himself had come to fetch Christophe. This attention to a man who had been left in the dungeon without food struck Christophe as strange; but the upset at Court had, no doubt, led to his being forgotten. One of the provost's sergeants bound his hands with a cord, which he held till they had reached one of the low rooms in Louis XII.'s part of the château, which evidently was the ante-room to the apartments of some person of importance. The sergeant and the provost bid him be seated on a bench, where the sergeant tied his feet as he had already tied his hands. At a sign from Monsieur de Montrésor, the sergeant then left them.

"Now listen to me, my young friend," said the provost to Christophe, and the lad observed that he was in full dress at that hour of the night, for his fingers fidgeted with the collar of his Order. This circumstance made the furrier's son thoughtful; he saw that there was more to come. At this moment, certainly, they could not be going either to try him or to hang him.

"My young friend, you may spare yourself much suffering by telling me here and now all you know of the communications between Queen Catherine and Monsieur de Condé. Not only will you not be hurt, but you will be taken into the service of Monseigneur, the Lieutenant-General of the kingdom, who likes intelligent people, and who was favorably impressed by your looks. The Queen-mother is to be packed off to Florence, and Monsieur de Condé will no doubt stand his trial. So, take my word for it, small men will do well to attach themselves to the great men in power.—Tell me everything, and it will be to your advantage."

"Alas, monsieur," replied Christophe, "I have nothing to say. I have confessed all I know to Messieurs de Guise in the Queen's room. Chaudieu persuaded me to place those papers in the hands of the Queen-mother, by making me believe that the peace of the country was involved."

"You never saw the Prince de Condé?"

"Never," said Christophe.

Thereupon Monsieur de Montrésor left Christophe and went into an adjoining room.

Christophe was not long left to himself. The door by which he had entered soon opened for several men to pass in, who did not shut it, letting various far from pleasant sounds come in from the courtyard. Blocks of wood and instruments were brought in, evidently intended to torture the Reformers' messenger. Christophe's curiosity soon found matter for reflection in the preparations the newcomers were making under his very eyes. Two coarse and poorly-clad varlets obeyed the orders of a powerful and thick-set man, who, on coming in, had a look at Christophe like that of a cannibal at his victim; he had scrutinized him from head to foot, taking stock of his sinews, of their strength and power of resistance, with the calculating eye of a connoisseur. This man was the Blois executioner. Backwards and forwards several times his men brought in a mattress, wooden wedges, planks, and other objects, of which the use seemed neither obvious nor hopeful to the unhappy boy for whom the prepa-

rations were being made, and whose blood ran cold in his veins with apprehension, which though vague was appalling. Two other men came in when Monsieur de Montrésor reappeared.

"What is nothing ready yet?" said the chief provost, to whom the two newcomers bowed respectfully. "Do you know," he went on to the big man and his two satellites, "that Monsieur le Cardinal supposes you to be getting on with your work?—Doctor," he added, turning to one of the newcomers, "here is your man," and he pointed to Christophe.

The doctor went up to the prisoner, untied his hands, and sounded his back and chest. Science quite seriously repeated the torturer's investigation. Meanwhile, a servant in the livery of the House of Guise brought in several chairs, a table, and all the materials for writing.

"Begin your report," said Monsieur de Montrésor to the second person who had come in, dressed in black, who was a clerk.

Then he came back to stand by Christophe, to whom he said very mildly:

"My boy, the Chancellor, having learned that you refuse to give satisfactory replies to my questions, has decided that you must be put to the torture—ordinary and extraordinary."

"Is he in good health, and can he bear it?" the clerk asked of the doctor.

"Yes," said the man of medicine, a physician attached to the House of Lorraine.

"Well, then, retire to the adjoining room; we will send for you if it is necessary to consult you."

The physician left the room.

His first panic past, Christophe collected all his courage. The hour of his martyrdom was come. He now looked on with cold curiosity at the arrangements made by the executioner and his varlets. After hastily making up a bed, they proceeded to prepare a machine called the boot, consisting of boards, between which each leg of the victim was placed, surrounded with pads. The machinery used by bookbinders to press the volumes between two boards, which they tighten

the cords, will give a very exact idea of the way in which the leg was encased. It is easy, then, to imagine the effect of a wedge driven home by a mallet between the two cases in which the legs were confined, and which, being tightly bound with rope, could not yield. The wedges were driven in at the knees and ankles, as if to split a log of wood. The choice of these two spots where there is least flesh, and where, as a consequence, the wedge found room at the expense of the bones, made this form of torture horribly painful. In ordinary torture four wedges were driven in—two at the knees and two at the ankles; in extraordinary torture as many as eight were employed, if the physician pronounced that the victim's powers of endurance were not exhausted.

At this period the boots were also applied to the hands; but as time pressed, the Cardinal, the Lieutenant-General of the kingdom, and the Chancellor spared Christophe this.

The preamble to the examination was written; the provost himself had dictated a few sentences, walking about the room with a meditative air, and requiring Christophe to tell him his name—Christian name—age, and profession; then he asked him from whom he had received the papers he had delivered to the Queen.

"From Chaudieu the minister," said he.

"Where did he give them to you?"

"At my own home in Paris."

"When he handed them to you, he must have told you whether the Queen-mother would receive you well."

"He told me nothing of the kind," replied Christophe. "He only desired me to give them secretly to Queen Catherine."

"Then have you often seen Chaudieu, that he knew that you were coming here?"

"It was not from me that he heard that I was to carry the furs to the two Queens, and at the same time to ask in my father's behalf for the money owed him by the Queen-mother; nor had I time to ask him who had told him."

"But those papers, given to you without any wrapper or

seal, contain a treaty between the rebels and Queen Catherine. You must have known that they exposed you to the risk of suffering the punishment dealt out to those who are implicated in a rebellion."

"Yes."

"The persons who induced you to commit an act of high treason must have promised you some reward and the Queen-mother's patronage."

"I did it out of attachment to Chandieu, the only person I saw."

"Then you persist in declaring that you did not see the Prince de Condé?"

"Yes."

"Did not the Prince de Condé tell you that the Queen-mother was inclined to enter into his views in antagonism to the Guises?"

"I did not see him."

"Take care. One of your accomplices, la Renaudie, is arrested. Strong as he is, he could not resist the torture that awaits you, and at last confessed that he, as well as the Prince, had had speech with you. If you wish to escape the anguish of torture, I beg you to tell the simple truth. Then perhaps you may win your pardon."

Christophe replied that he could not tell anything of which he had no knowledge, nor betray accomplices, when he had none. On hearing this, the provost nodded to the executioner, and went back into the adjoining room.

On seeing this, Christophe knit his brows, wrinkling his forehead with a nervous spasm, and preparing to endure. He clenched his fists with such a rigid clutch that the nails ran into the flesh without his feeling it. The three men took him up, carried him to the camp bed, and laid him there, his legs hanging down. While the executioner tied him fast with stout ropes, his two men each fitted a leg into a boot; the cords were tightened by means of a wrench without giving the victim any great pain. When each leg was thus held in a vise, the executioner took up his mallet and his wedges, and looked alternately at the sufferer and the clerk.

"Do you persist in your denial?" said the clerk.

"I have told the truth," replied Christophe.

"Then go on," said the clerk, shutting his eyes.

The cords were tightened to the utmost, and this moment, perhaps, was the most agonizing of all the torture; the flesh was so suddenly compressed that the blood was violently thrown back into the trunk. The poor boy could not help screaming terribly; he seemed about to faint. The doctor was called back. He felt Christophe's pulse, and desired the executioner to wait for a quarter of an hour before driving in the wedges, to give time for the blood to recover its circulation and sensation to return.

The clerk charitably told Christophe that if he could not better endure even the beginnings of the suffering he could not escape, he would do better to reveal all he knew; but Christophe's only reply was:

"The King's tailor! the King's tailor!"

"What do you mean by saying that?" asked the clerk.

"Foreseeing the torments I shall go through," said Christophe, slowly, to gain time and to rest, "I am summoning all my strength, and trying to reinforce it by remembering the martyrdom endured for the sacred cause of the Reformation by the late King's tailor, who was tortured in the presence of the King and of Madame de Valentinois; I will try to be worthy of him!"

While the physician was advising the hapless man not to drive his torturers to extremities, the Cardinal and the Duke, impatient to know the results of this examination, came in and desired Christophe to reveal the truth at once. The furrier's son repeated the only confession he would allow himself to make, implicating nobody but Chaudieu.

The Princes nodded. On this, the executioner and his foreman seized their mallets, each took a wedge and drove it home between the boots, one standing on the right, and the other on the left. The executioner stood at the knees, the assistant at the ankles, opposite. The eyes of the witnesses of this hideous act were fixed on Christophe's, who, excited

no doubt by the presence of these grand personages, flashed such a look at them that his eyes sparkled like flame.

At the two next wedges a horrible groan escaped him. Then when he saw the men take up the wedges for the severer torture, he remained silent; but his gaze assumed such dreadful fixity, and flashed at the two Princes such a piercing magnetic fluid, that the Duke and the Cardinal were both obliged to look down. Philippe le Bel had experienced the same defeat when he presided at the torture by hammer, inflicted in his presence on the Templars. This consisted in hitting the victim on the chest with one arm of the balanced hammer used to coin money, which was covered with a leather pad. There was one knight whose eyes were so fixed on the King that he was fascinated, and could not take his gaze off the sufferer. At the third blow the King rose and went away, after hearing himself called upon to appear before the judgment of God within a year—as he did.

At the fifth wedge, the first of the greater torture, Christophe said to the Cardinal:

“Cut my misery short, monseigneur; it is useless.”

The Cardinal and the Duke withdrew, and Christophe could hear from the next room these words, spoken by Queen Catherine:

“Go on, go on; after all, he is only a heretic!”

She thought it prudent to appear more severe to her accomplice than his executioners were.

The sixth and seventh wedges were driven in, and Christophe complained no more, his face shone with a strange radiance, due, no doubt, to the immense strength he derived from fanatical excitement. In what else but in feeling can we hope to find the fulcrum enabling a man to endure such anguish? At last, when the executioner was about to insert the eighth wedge, Christophe smiled. This dreadful torment had lasted one hour.

The clerk went to fetch the leech, to know whether the eighth wedge could be driven in without endangering the sufferer's life. The Duke meanwhile came in again to see Christophe.

"By our Lady! you are a fine fellow," said he, leaning down to speak in his ear. "I like a brave man. Enter my service, you shall be happy and rich, my favors will heal your bruised limbs; I will ask you to do nothing cowardly, like rejoining your own party to betray their plans; there are always plenty of traitors, and the proof is to be found in the prisons of Blois. Only tell me on what terms are the Queen-mother and the Prince de Condé."

"I know nothing about it, monseigneur," cried Lecamus.

The doctor came in, examined the victim, and pronounced that he could bear the eighth wedge.

"Drive it in," said the Cardinal. "After all, as the Queen says, he is only a heretic," he added, with a hideous smile at Christophe.

Catherine herself slowly came in from the adjoining room, stood in front of Christophe, and gazed at him coldly. She was the object of attentive scrutiny to the two brothers, who looked alternately at the Queen-mother and her accomplice. The whole future life of this ambitious woman depended on this solemn scrutiny; she felt the greatest admiration for Christophe's courage, and she looked at him sternly; she hated the Guises, and she smiled upon them.

"Come," said she, "young man, confess that you saw the Prince de Condé; you will be well rewarded."

"Oh, madame, what a part you are playing!" cried Christophe, in pity for her.

The Queen started.

"He is insulting me! Is he not to be hanged?" said she to the two brothers, who stood lost in thought.

"What a woman!" cried the Grand Master, who was consulting his brother in the window recess.

"I will stay in France and be revenged," thought the Queen. "Proceed, he must confess or let him die!" she exclaimed, addressing Monsieur de Montrésor.

The provost turned away, the executioners were busy, Catherine had an opportunity of giving the martyr a look, which no one else saw, and which fell like dew on Christophe. The

great Queen's eyes seemed to glisten with moisture; they were, in fact, full of tears, two tears at once repressed and dry. The wedge was driven home, one of the boards between which it was inserted split. Christophe uttered a piercing cry; then his face became radiant; he thought he was dying.

"Let him die," said the Cardinal, echoing Queen Catherine's words with a sort of irony. "No, no," he added to the provost, "do not let us lose this eluc."

The Duke and the Cardinal held a consultation in a low voice.

"What is to be done with him?" asked the executioner.

"Send him to prison at Orleans," said the Duke.—"And, above all," he said to Monsieur de Montrésor, "do not hang him without orders from me."

The excessive sensitiveness of every internal organ, strung to the highest pitch by the endurance which worked upon every nerve in his frame, no less affected every sense in Christophe. He alone heard these words spoken by the Duc de Guise in the Cardinal's ear:

"I have not given up all hope of hearing the truth from this little man."

As soon as the two Princes had left the room, the executioners unpacked the victim's legs, with no attempt at gentle handling.

"Did you ever see a criminal with such fortitude?" said the head man to his assistants. "The rogue has lived through the infliction of the eighth wedge: he ought to have died. I am the loser of the price of his body."

"Untie me without hurting me, my good friends," said poor Christophe. "Some day I will reward you."

"Come, show some humanity," said the doctor. "Monsieur the Duke esteems the young man, and commended him to my care," cried the leech.

"I am off to Amboise with my men," said the executioner roughly. "Take care of him yourself. And here is the jailer."

The executioner went off, leaving Christophe in the hands

of the smooth-spoken doctor, who, with the help of Christophe's warder, lifted him on to a bed, gave him some broth, which he made him swallow, sat down by his side, felt his pulse, and tried to comfort him.

"You are not dying," he said, "and you must feel a comfort to your mind when you reflect that you have done your duty. The Queen charged me to take good care of you," he added, in a low voice.

"The Queen is very good," said Christophe, in whom acute anguish had developed wonderful lucidity of mind, and who, after enduring so much, was determined not to spoil the results of his devotion. "But she might have saved me so much suffering by not delivering me to my tormentors, and by telling them herself the secrets, of which I know nothing."

On hearing this reply, the doctor put on his cap and cloak and left Christophe to his fate, thinking it vain to hope to gain anything from a man of that temper. The jailer had the poor boy carried on a litter by four men to the town prison, where Christophe fell asleep, in that deep slumber which, it is said, comes upon almost every mother after the dreadful pains of childbirth.

The two Princes of Lorraine, when they transferred the Court to Amboise, had no hope of finding there the leader of the Reformed party, the Prince de Condé, whom they had ordered to appear in the King's name to take him in a snare. As a vassal of the Crown, and as a Prince of the Blood, Condé was bound to obey the behest of the King. Not to come to Amboise would be a felony; but, by coming, he would place himself in the power of the Crown. Now, at this moment, the Crown, the Council, the Court, and every kind of power, were in the hands of the Due de Guise and the Cardinal de Lorraine.

In this difficult dilemma, the Prince de Condé showed the spirit of decisiveness and astuteness, which made him a worthy representative of Jeanne d'Albret and the brave General of the Reformers' forces. He traveled at the heels of the

last conspirators to Vendôme to support them in case of success. But when this first rush to arms ended in the brief skirmish in which the flower of the nobility whom Calvin had misled all perished, the Prince, and a following of fifty gentlemen, arrived at the château d'Amboise the very day after this affair, which the Guises, with crafty policy, spoke of as the riots at Amboise. On hearing of the Prince's advance, the Duke sent out the Maréchal de Saint-André to receive him with an escort of a hundred men-at-arms. When the Béarnais came to the gate of the château, the marshal in command refused to admit the Prince's suite.

"You must come in alone, sir," said the Chancellor Olivier, Cardinal de Tournon, and Birague, who awaited him outside the porteallis.

"And why?"

"You are suspected of felony," replied the Chancellor.

The Prince, who saw that his party was being cut off by the Duc de Nemours, quietly replied:

"If that is the case, I will go in to my cousin alone and prove my innocence."

He dismounted and conversed with perfect freedom with Birague, Tournon, the Chancellor Olivier, and the Duc de Nemours, from whom he asked details of the riot.

"Monseigneur," said the Duc de Nemours, "the rebels had sympathizers inside Amboise. Captain Lanoue had got in some men-at-arms, who opened the gate to them through which they got into the town, and of which they had the command——"

"That is to say, you got them into a sack," replied the Prince, looking at Birague.

"If they had been supported by the attack that was to have been made on the Porte des Bons-Hommes by Captain Chaudien, the preacher's brother, they would have succeeded," said the Duc de Nemours, "but, from the position I had taken up, in obedience to the Duc de Guise, Captain Chaudien was obliged to make a detour to avoid fighting me. Instead of arriving at night like the rest, that rebel did not come up till

daybreak, just as the King's troops had crushed those who had got into the town."

"And you had a reserve to recapture the gate that had been given up to them?"

"Monsieur le Maréchal de Saint-André was on the spot with five hundred men."

The Prince warmly praised these military manoeuvres.

"To have acted thus," said he in conclusion, "the Lieutenant-General must have known the Reformers' secrets. They have evidently been betrayed."

The Prince was treated with greater strictness at each step. After being parted from his followers on entering the château, the Cardinal and the Chancellor stood in his way when he turned to the stairs leading to the King's apartments.

"We are instructed by the King, sir, to conduct you to your own rooms."

"Am I then a prisoner?"

"If that were the King's purpose, you would not be attended by a Prince of the Church and by me," replied the Chancellor.

The two functionaries led the Prince to an apartment where a guard—of honor so called—was allotted to him, and where he remained for several hours without seeing any one. From his window he looked out on the Loire, the rich country which makes such a beautiful valley between Amboise and Tours, and he was meditating on his situation, wondering what the Guises might dare to do to his person, when he heard the door of his room open, and saw the King's fool come in, Chicot, who had once been in his service.

"I heard you were in disgrace," said the Prince.

"You cannot think how sober the Court has become since the death of Henri II."

"And yet the King loves to laugh, surely."

"Which King? Francis II. or Francis of Lorraine?"

"Are you so fearless of the Duke that you speak so?"

"He will not punish me for that, sir," replied Chicot, smiling.

"And to what do I owe the honor of this visit?"

"Was it not due to you after your coming here? I have brought you my cap and bauble."

"I cannot get out then?"

"Try!"

"And if I do get out?"

"I will confess that you have won the game by playing against the rules."

"Chicot, you frighten me.—Have you been sent by some one who is interested in my fate?"

Chicot nodded "Yes." He went nearer to the Prince, and conveyed to him that they were watched and overheard.

"What have you to say to me?" asked Monsieur de Condé.

"That nothing but daring can get you out of the scrape," said the fool, whispering the words into his ear. "And this is from the Queen-mother."

"Tell those who have sent you," replied the Prince, "that I should never have come to this château if I had anything to blame myself for, or to fear."

"I fly to carry your bold reply," said the fool.

Two hours later, at one in the afternoon, before the King's dinner, the Chancellor and Cardinal de Tournon came to fetch the Prince to conduct him to Francis II. in the great hall where the Council had sat. There, before all the Court, the Prince de Condé affected surprise at the cool reception the King had given him, and he asked the reason.

"You are accused, cousin," said the Queen-mother sternly, "of having meddled with the plots of the Reformers, and you must prove yourself a faithful subject and a good Catholic if you wish to avert the King's anger from your House."

On hearing this speech, spoken by Catherine in the midst of hushed silence, as she stood with her hand in the King's arm and with the Duc d'Orléans on her left hand, the Prince de Condé drew back three steps, and with an impulse of dignified pride laid his hand on his sword, looking at the persons present.

"Those who say so, madame, lie in their throat!" he exclaimed in angry tones.

He flung his glove at the King's feet, saying:

"Let the man who will maintain his calumny stand forth!"

A shiver ran through the whole Court when the Due de Guise was seen to quit his place; but instead of picking up the glove as they expected, he went up to the intrepid hunchback.

"If you need a second, Prince, I beg of you to accept my services," said he. "I will answer for you, and will show the Reformers how greatly they deceive themselves if they hope to have you for their leader."

The Prince de Condé could not help offering his hand to the Lieutenant-General of the kingdom. Chicot picked up the glove and restored it to Monsieur de Condé.

"Cousin," said the boy-King, "you should never draw your sword but in defence of your country.—Come to dinner."

The Cardinal de Lorraine, puzzled by his brother's action, led him off to their rooms. The Prince de Condé, having weathered the worst danger, gave his hand to Queen Mary Stuart to lead her to the dining-room; but, while making flattering speeches to the young Queen, he was trying to discern what snare was at this moment being laid for him by the Balafre's policy. In vain he racked his brain, he could not divine the Guises' scheme; but Queen Mary betrayed it.

"It would have been a pity," said she, laughing, "to see so clever a head fall; you must allow that my uncle is magnanimous."

"Yes, madame, for my head fits no shoulders but my own, although one is larger than the other.—But is it magnanimity in your uncle? Has he not rather gained credit at a cheap rate? Do you think it such an easy matter to have the law of a Prince of the Blood?"

"We have not done yet," replied she. "We shall see how you behave at the execution of the gentlemen, your friends, over which the Council have determined to make the greatest display."

"I shall do as the King does," said Condé.

"The King, the Queen-mother, and I shall all be present, with all the Court and the Ambassadors——"

"Quite a high day?" said the Prince ironically.

"Better than that," said the young Queen, "an *auto-da-fé*, a function of high political purport. The gentlemen of France must be subjugated by the Crown; they must be cured of their taste for faction and manœuvring——"

"You will not cure them of their warlike temper by showing them their danger, madame, and at this game you risk the Crown itself," replied the Prince.

At the end of this dinner, which was gloomy enough, Queen Mary was so unfortunately daring as to turn the conversation publicly on the trial which the nobles, taken under arms, were at that moment undergoing, and to speak of the necessity for giving the utmost solemnity to their execution.

"But, madame," said Francis II., "is it not enough for the King of France to know that the blood of so many brave gentlemen must be shed? Must it be a cause of triumph?"

"No, sir, but an example," replied Catherine.

"Your grandfather and your father were in the habit of seeing heretics burned," said Mary Stuart.

"The kings who reigned before me went their way," said Francis, "and I mean to go mine."

"Philip II.," Catherine went on, "who is a great king lately, when he was in the Netherlands, had an *auto-da-fé* postponed till he should have returned to Valladolid."

"What do you think about it, cousin?" said the King to the Prince de Condé.

"Sir, you cannot avoid going; the Papal Nuncio and the Ambassadors must be present. For my part, I am delighted to go if the ladies are to be of the party."

The Prince, at a glance from Catherine de' Medici, had boldly taken his line.

While the Prince de Condé was being admitted to the chateau of Amboise, the furrier to the two Queens was also arriving from Paris, brought thither by the uneasiness pro-

duced by the reports of the Rebellion, not only in himself and his family, but also in the Galliers.

At the gate of the château, when the old man craved admission, the captain of the Guard, at the words "Queen's furrier," answered at once:

"My good man, if you want to be hanged, you have only to set foot in the courtyard."

On hearing this, the unhappy father sat down on a rail a little way off, to wait till some attendant on either of the Queens, or some woman of the Court, should pass him, to ask for some news of his son; but he remained there the whole day without seeing anybody he knew, and was at last obliged to go down into the town, where he found a lodging, not without difficulty, in an inn on the Square where the executions were to take place. He was obliged to pay a livre a day to secure a room looking out on the Square.

On the following day, he was brave enough to look on from his window at the rebels who had been condemned to the wheel, or to be hanged, as men of minor importance; and the Syndic of the Furrier's Guild was glad enough not to find his son among the sufferers.

When it was all over, he went to place himself in the clerk's way. Having mentioned his name, and pressed a purse full of crown-pieces into the man's hand, he begged him to see whether, in the three former days of execution, the name of Christophe Lecamus had occurred. The registrar, touched by the despairing old father's manners and tone of voice, conducted him to his own house. After carefully comparing notes, he could assure the old man that the said Christophe was not among those who had hitherto been executed, nor was he named among those who were to die within the next few days.

"My dear master," said the clerk to the furrier, "the Parlement is now engaged in trying the lords and gentlemen concerned in the business, and the principal leaders. So, possibly, your son is imprisoned in the château, and will be one in the magnificent execution for which my lords the Duc

de Guise and the Cardinal de Lorraine are making great preparations. Twenty-seven barons are to be beheaded, with eleven counts and seven marquises, fifty gentlemen in all, and leaders of the Reformers. As the administration of justice in Touraine has no connection with that of the Paris Parliament, if you positively must have some news of your son, go to my Lord the Chancellor Olivier, who, by the orders of the Lieutenant-General of the kingdom, has the management of the proceedings."

Three times did the poor old man go to the Chancellor's house and stand in a file of people in the courtyard, in common with an immense number of people who had come to pray for their relations' lives; but as titled folks were admitted before the middle class, he was obliged to give up all hope of speaking with the Chancellor, though he saw him several times coming out of his house to go either to the château or to the Commission appointed by the Parliament, along a way cleared for him by soldiers, between two hedges of petitioners who were thrust aside.

It was a dreadful scene of misery, for among this crowd were wives, daughters, and mothers, whole families in tears. Old Lecamus gave a great deal of gold to the servants at the château, enjoining on them that they should deliver certain letters he wrote to la Dayelle, Queen Mary's waiting-woman, or to the Queen-mother's woman; but the lackeys took the good man's money, and then, by the Cardinal's orders, handed all letters to the Provost of the Law Court. As a consequence of their unprecedented cruelty, the Princes of Lorraine had cause to fear revenge; and they never took greater precautions than during the stay of the Count at Amboise, so that neither the most effectual bribery, that of gold, nor the most diligent inquiries brought the furrier any light as to his son's fate. He wandered about the little town in a melancholy way, watching the tremendous preparations that the Cardinal was making for the shocking spectacle at which the Prince de Condé was to be present.

Public curiosity was being stimulated, by every means in

ise at the time, from Paris to Nantes. The execution had been announced from the pulpit by every preacher, in a breath with the King's victory over the heretics.

Three elegant stands, the centre one apparently to be the finest of the three, were being erected against the curtain-wall of the château, at the foot of which the execution was to take place. All round the open space raised wooden seats were being put up, after the fashion of an amphitheatre, to accommodate the enormous crowd attracted by the notoriety of this *auto-da-fé*. About ten thousand persons were camping out in the fields on the day before this hideous spectacle. The roofs were crowded with spectators, and windows were let for as much as ten livres, an enormous sum at that time.

The unhappy father had, as may be supposed, secured one of the best places for commanding a view of the Square where so many men of family were to perish, on a huge scaffold erected in the middle, and covered with black cloth. On the morning of the fatal day, the headsman's block, on which the victim laid his head, kneeling in front of it, was placed on the scaffold, and an armchair, hung with black, for the Recorder of the Court, whose duty it was to call the condemned by name and read their sentence. The enclosure was guarded from early morning by the Scotch soldiers and the men-at-arms of the King's household, to keep the crowd out till the hour of the executions.

After a solemn mass in the chapel of the château and in every church in the town, the gentlemen were led forth, the last survivors of all the conspirators. These men, some of whom had been through the torture chamber, were collected round the foot of the scaffold, and exhorted by monks, who strove to persuade them to renounce the doctrines of Calvin. But not one would listen to these preachers, turned on to them by the Cardinal de Lorraine, among whom, no doubt, these gentlemen feared that there might be some spies on behalf of the Guises.

To escape being persecuted with these exhortations, they began to sing a psalm turned into French verse by Clément

Marot. Calvin, as is well known, had decreed that God should be worshiped in the mother-tongue of every country, from motives of common sense as well as from antagonism to the Roman Church. It was a pathetic moment for all those among the throng, who felt for these gentlemen, when they heard this verse sung at the moment when the Court appeared on the scene:

Lord, help us in our need!
Lord, bless us with Thy grace!
And on the saluts in sore distress
Let shine Thy glorious face!

The eyes of the Reformers all centered on the Prince de Condé, who was intentionally placed between Queen Mary and the Duc d'Orléans. Queen Catherine de' Medici sat next her son, with the Cardinal on her left. The Papal Nuncio stood behind the two Queens. The Lieutenant-General of the kingdom was on horseback, below the Royal stand, with two marshals of France and his captains. As soon as the Prince de Condé appeared, all the gentlemen sentenced to death, to whom he was known, bowed to him, and the brave hunchback returned the salutation.

"It is hard," said he to the Duc d'Orléans, "not to be civil to men who are about to die."

The two other grand stands were filled by invited guests, by courtiers, and the attendants on their Majesties; in short, the rank and fashion of the château from Blois, who thus rushed from festivities to executions, just as they afterwards rushed from the pleasures of Court life to the perils of war, with a readiness which to foreigners will always be one of the mainsprings of their policy in France. The poor Syndic of the Furriers' Guild felt the keenest joy at failing to discern his son among the fifty-seven gentlemen condemned to death.

At a signal from the Duc de Guise, the clerk, from the top of the scaffold, called out at once, in a loud voice:

"Jean-Louis-Albéric, Baron de Raunay, guilty of heresy, of the crime of high treason, and of bearing arms against the King's Majesty."

A tall, handsome man mounted the scaffold with a firm step, bowed to the people and to the Court, and said:

"The indictment is false; I bore arms to deliver the King from his enemies of Lorraine!"

He laid his head on the block, and it fell.

The Reformers sang:

Thou, Lord, hast proved our faith
And searched our soul's desire,
And purified our froward hearts,
As silver proved by fire.

"Robert-Jean-René Briquemant, Comte de Villemongis, guilty of high treason and rebellion against the King," cried the Recorder.

The Count dipped his hands in the Baron de Raunay's blood, and said:

"May this blood be on the head of those who are truly guilty!"

The Reformers sang on:

Thou, Lord, hast led our feet
Where foes had laid their snare;
To Thee, O Lord, the glory be,
Though we should perish there.

"Confess, my lord Nuneio," said the Princee de Condé, "that if French gentlemen know how to plot, they also know how to die."

"What hatred you are entailing on the heads of your children, brother," said the Duchesse de Guise to the Cardinal de Lorraine.

"The sight makes me feel sick," said the young King, who had turned pale at the sight of all this bloodshed.

"Pooh! Rebels!" said Catherine de' Medici.

HUNT ALLISON UNIVERSITY

Still the hymn went on, still the axe was plied. At last the sublime spectacle of men who could die singing, and, above all, the impression produced on the crowd by the gradual dwindling of the voices, became stronger than the terror inspired by the Guises.

"Merely!" cried the mob, when they heard at last only the feeble chant of a single victim, reserved till the last, as being the most important.

He was standing alone at the foot of the steps leading up to the scaffold, and sang:

Lord, help us in our need!
Lord, bless us with Thy grace!
And on the saints in sore distress
Let shine Thy glorious face!

"Come, Duc de Nemours," said the Prince de Condé, who was tired of his position; "you, to whom the securing of the victory is due, and who helped to entrap all these people,—do not you feel that you ought to ask the life of this one? It is Castelnau, who, as I was told, had your promise for courteous treatment when he surrendered——"

"Did I wait to see him here before trying to save him?" said the Duc de Nemours, stung by this bitter reproof.

The clerk spoke slowly, intentionally, no doubt:

"Michel-Jean-Louis, Baron de Castelnau-Chalosse, accused and convicted of the crime of high treason, and of fighting against his Majesty the King."

"No," retorted Castelnau haughtily; "it can be no crime to oppose the tyranny and intended usurpation of the Guises!"

The headsman, who was tired, seeing some stir in the royal seats, rested on his axe.

"Monsieur le Baron," said he, "I should be glad not to hurt you. One minute may perhaps save you."

And all the people shouted again for mercy.

"Come," said the King, "a pardon for poor Castelnau, who saved the Duc d'Orléans."

The Cardinal intentionally misinterpreted the word "Come." He nodded to the executioner, and Castelnau's head fell at the moment when the King pronounced his pardon.

"That one goes to your account, Cardinal," said Catherine.

On the day after this horrible massacre, the Prince de Condé set out for Navarre.

This affair made a great sensation throughout France and in every foreign Court. The torrents of noble blood then shed caused the Chancellor Olivier such deep grief, that this admirable judge, seeing the end at which the Guises were aiming, felt that he was not strong enough to hold his own against them. Although they had made him what he was, he would not sacrifice his duty and the Monarchy to them; he retired from public life, suggesting that l'Hôpital should be his successor. Catherine, on hearing of Olivier's choice, proposed Birague for the post of Chancellor, and urged her request with great pertinacity. The Cardinal, who knew nothing of the note written to Catherine by l'Hôpital, and who believed him still faithful to the House of Lorraine, upheld him as Birague's rival, and the Queen-mother affected to be overridden.

l'Hôpital was no sooner appointed than he took steps to prevent the introduction into France of the Holy Office, which the Cardinal de Lorraine wished to establish; and he so effectually opposed the Anti-Gallican measures and policy of the Guises, and showed himself so sturdy a Frenchman, that within three months of his appointment he was exiled, to reduce his spirit, to his estate of le Vignay, near Etampes.

Old Lecamus impatiently waited till the Court should leave Amboise, for he could find no opportunity of speaking to either Queen Mary or Queen Catherine; but he hoped to be able to place himself in their way at the time when the Court should be moving along the river-bank on the way back to Blois. The furrier dressed himself as a poor man, at the risk of being seized as a spy, and favored by this disguise, he mingled with the beggars who stood by the wayside.

After the departure of the Prince de Condé, the Duke and

HUNT ALLISON UNIVERSITY

the Cardinal thought that they had silenced the Reformed party, and they left the Queen-mother a little more liberty. Lecamus knew that Catherine, instead of traveling in a litter, liked to ride on horseback on a *planchette*, as it was called, a side saddle with a foot-rest. This sort of stirrup was invented by or for Catherine, who, having hurt her leg, rested both feet on a velvet sling, sitting sideways, and supporting one knee in a hollow cut in the saddle. As the Queen had very fine legs, she was accused of having hit on this device for displaying them.

Thus the old man was able to place himself in sight of the Queen-mother; but when she saw him, she affected anger.

"Go away from hence, good man, and let no one see you speaking to me," she said with some anxiety. "Get yourself appointed delegate to the States-General from the corporation of Paris Guilds, and be on my side in the Assembly at Orleans, you will then hear something definite about your son——"

"Is he alive?" said the old man.

"Alas!" said the Queen, "I hope it."

And Lecamus was obliged to return home with this sad reply, and the secret as to the convocation of the States-General, which the Queen had told him.

Some days before this, the Cardinal de Lorraine had received information as to the guilt of the Court of Navarre. At Lyons, and at Mouvans in Dauphiné, the Reformers, commanded by the most enterprising of the Bourbon princes, had tried to inflame the population. This daring attempt, after the dreadful executions at Amboise, astonished the Guises, who, to put an end to heresy, no doubt, by some means of which they kept the secret, proposed to assemble the States-General at Orleans. Catherine de' Medici, who saw a support for her own policy in the representations of the nation, consented with joy. The Cardinal, who aimed at recapturing his prey, and overthrowing the House of Bourbon, convoked the States solely to secure the presence of the

Prince de Condé and of the King of Navarre, Antoine de Bourbon, father of Henri IV. He then meant to make use of Christophe to convict the Prince of high treason if he were able once more to get him into the King's power.

After spending two months in the prison of Blois, Christophe one morning was carried out on a litter lying on a mattress, was embarked on a barge, and taken up the river to Orleans before a westerly breeze. He reached that town the same evening, and was taken to the famous tower of Saint-Aignan. Christophe, who knew not what to make of his transfer, had time enough for meditation on his behavior and on his future prospects. There he remained two months more, on his bed, unable to use his legs. His bones were crushed. When he begged to be allowed the help of a surgeon, the jailer told him that his orders with regard to his prisoner were so strict that he dared not allow any one else even to bring him his food. This severity, of which the effect was absolutely solitary confinement, surprised Christophe. His idea was that he must be either hanged or released; he knew nothing whatever of the events happening at Amboise.

In spite of the secret warnings to remain at home sent to them by Catherine de' Medici, the two chiefs of the House of Bourbon determined to appear at the meeting of the States-General, since autograph letters from the King were reassuring; and when the Court was settling at Orleans, Groslot, the Chancellor of Navarre, announced their advent, to the surprise of all.

Francis II. took up his quarters in the house of the Chancellor of Navarre, who was also the Bailli or Recorder of Orleans. This man Groslot, whose double appointment is one of the odd features of a time when Reformers were in possession of abbeys—Groslot, the Jacques Cœur of Orleans, one of the richest citizens of his day, did not leave his name to his house. It came to be known as the *Bailliage*, having been purchased, no doubt, from his heirs, by the Crown, or by the provincial authorities, to be the seat of that tribunal. This elegant structure, built by the citizens of the sixteenth

century, adds a detail to the history of a time when the King, the nobility, and the middle class vied with each other in wealth, elegance, and splendor; especially in their dwellings—as may be seen at Varangeville, Ango's magnificent manor-house, and the Hôtel d'Hereules, as it is called, in Paris, which still exists, but in a condition that is the despair of archaeologists and of lovers of mediæval art.

Those who have been to Orleans can hardly have failed to observe the Hôtel de Ville in the Place de l'Étape. This townhall is the Old Bailli's Court, the Hôtel Groslot, the most illustrious and most neglected house in Orleans.

The remains of this hotel plainly show to the archaeologist's eye how magnificent it must once have been, at a time when citizens built their houses more of wood than of stone, and the upper ranks alone had the right to build manor-houses, a word of special meaning. Since it served as the King's residence at a time when the Court made so much display of pomp and luxury, the Hôtel Groslot must then have been the largest and finest house in Orleans.

It was on the Place de l'Étape that the Guises and the King held a review of the municipal guard, to which Monsieur de Cypierre was nominated captain during the King's visit. At that time, the Cathedral of Sainte-Croix—afterwards finished by Henri IV., who desired to set the seal to his conversion—was being built, and the surrounding ground, strewn with blocks of stone and encumbered with piles of timber, was held by the Guises, who lodged in the Bishop's palace, now destroyed.

The town was in military occupation, and the measures adopted by the Guises plainly showed how little liberty they intended to give to the States-General, while the delegates flocked into the town and raised the rents of the most wretched lodgings. The Court, the municipal militia, the nobles, and the citizens all alike expected some *Coup d'État*; and their expectations were fulfilled when the Princes of the Blood arrived.

As soon as the two Princes entered the King's room, the

Court saw with dismay how insolent was the behavior of the Cardinal de Lorraine, who, to assert his audacious pretensions, kept his head covered, while the King of Navarre before him was bareheaded. Catherine de' Medici stood with downcast eyes, not to betray her indignation. A solemn explanation then took place between the young King and the two heads of the younger branch. It was brief, for at the first words spoken by the Prince de Condé, Francis II. closed discussion by saying:

"My lords and cousins, I fancied the incident of Amboise was at an end; it is not so, and we shall see cause to regret our indulgence!"

"It is not the King who speaks thus," said the Prince de Condé, "but Messieurs de Guise."

"Good-day, monsieur," said the little King, crimson with rage.

As he went through the great hall, the Prince was stopped by the two captains of the Guards. When the officer of the French Guard stepped forward, the Prince took a letter out of the breast of his doublet and said, in the presence of all the Court:

"Can you read me this, Monsieur de Maillé-Brézé?"

"With pleasure," said the French captain:—

"Cousin, come in all security; I give you my royal word that you may. If you need a safe conduct, these presents will serve you."

"And signed——?" said the bold and mischievous hunchback.

"Signed 'François,'" said Maillé.

"Nay, nay," replied the Prince, "it is signed 'Your good cousin and friend, François!'—Gentlemen," he went on, turning to the Scotch Guard, "I will follow you to the prison whither you are to escort me by the King's orders. There is enough noble spirit in this room to understand that."

The utter silence that reigned in the room might have

enlightened the Guises, but silence is the last thing that princes listen to.

"Monseigneur," said the Cardinal de Tournon, who was following the Prince, "since the day at Amboise you have taken steps in opposition to royal authority at Lyons and at Mouvans in Dauphiné—things of which the King knew nothing when he addressed you in those terms."

"Rascals!" cried the Prince, laughing.

"You made a public declaration against the Mass, and in favor of heresy——"

"We are masters in Navarre," said the Prince.

"In Béarn, you mean! But you owe homage to the Crown," replied the Président de Thon.

"Ah, you are here, Président!" exclaimed the Prince ironically. "And is all the Parlement with you?"

With these words the Prince flashed a look of contempt at the Cardinal and left the room; he understood that his head was in peril.

On the following day, when Messieurs de Thon, de Viole, d'Espece, Bourdin the public prosecutor, and du Tillet, the chief clerk, came into his prison, he kept them standing, and expressed his regrets at seeing them engaged on a business which did not concern them; then he said to the clerk:

"Write."

And he dictated as follows:

"I, Louis de Bourbon, Prince de Condé, peer of the realm, Marquis de Conti, Comte de Soissons, Prince of the Blood of France, formally refuse to recognize any Commission appointed to try me, inasmuch as that by virtue of my rank and the privileges attaching to every member of the Royal Family, I can only be attainted, heard, and judged by a Parlement of all the peers in their places, the Chambers in full assembly, and the King seated on the bed of justice.—You ought to know this better than any one, gentlemen, and this is all you will get of me. For the rest, I trust in God and my Right."

The magistrates proceeded nevertheless, in spite of the determined silence of the Prince.

The King of Navarre was at liberty, but closely watched; his prison was a wider one than the Prince's, and that was the whole difference between his position and his brother's; for the heads of the King and the Prince were to be felled at the same time.

So Christophe was so closely confined by order of the Cardinal and the Lieutenant-General of the kingdom only to afford proof to the judges of the Prince's guilt. The letters found on the person of La Sagne, the Prince's secretary, intelligible to a statesman, were not clear enough for the judges. The Cardinal had thought of bringing the Prince accidentally face to face with Christophe, who had been placed, not without a purpose, in a lower room of the tower of Saint-Aignan, and the window looked out on the yard. Each time he was examined by the magistrates, Christophe entrenched himself in systematic denial, which naturally prolonged the affair till the meeting of the States-General.

Eccamus, who had made a point of getting himself elected by the citizens of Paris as a deputy for the "Third Estate," came to Orleans a few days after the Prince's arrest. This event, of which he had news at Etampes, increased his alarms, for he understood—he who alone in the world knew of his son's interview with the Prince under the Pont au Change—that Christophe's fate was bound up with that of the rashly daring head of the Reformation party. So he determined to study the mysterious interests which had become so entangled at Court since the States had met, so as to hit upon some plan for rescuing his son. It was in vain to think of having recourse to Queen Catherine, who refused to receive the fugitive. No one of the Court to whom he had access could give him any satisfactory information with regard to Christophe, and he had sunk to such depths of despair that he was about to address himself to the Cardinal, when he heard that Monsieur de Thou had accepted the office of one of the judges of the Prince de Condé—a blot on the good fame of that great jurist. The Syndic went to call on his son's patron, and learned that Christophe was alive but a prisoner.

MOUNT ALLISON UNIVERSITY

Tourillon, the glover, to whose house la Renandie had sent Christophe, had offered a room to the *Sieur Lecamus* for the whole time during which the States-General should be sitting. He believed the furrier to be, like himself, secretly attached to the Reformed religion; but he soon perceived that a father who fears for his son's life thinks no more of shades of religious dogma; he throws himself soul and body on the mercy of God, never thinking of the badge he wears before men.

The old man, repulsed at every attempt, wandered half-witless about the streets. Against all his expectations, his gold was of no avail; *Monsieur de Thon* had warned him that even if he should bribe some servant of the Guise household, he would only be so much out of pocket, for the Duke and the Cardinal allowed nothing to be known concerning Christophe. This judge, whose fair fame is somewhat tarnished by the part he played at this juncture, had tried to give the unhappy father some hope; but he himself trembled for his godson's life, and his consolations only added to the furrier's alarm. The old man was always prowling round the house; in three months he grew quite thin.

His only hope now lay in the warm friendship which had so long bound him to the Hippocrates of the sixteenth century. *Ambroise Paré* tried to say a word to *Queen Mary* as he came out of the King's room; but the instant he mentioned Christophe, the daughter of the Stuarts, annoyed by the prospect before her in the event of any ill befalling the King, whom she believed to have been poisoned by the Reformers, as he had been taken suddenly ill, replied:

"If my uncles would take my opinion, such a fanatic would have been hanged before now."

On the evening when this ominous reply had been repeated to *Lecamus* by his friend *Paré*, on the *Place de l'Estape*, he went home half dead, and retired to his room, refusing to eat any supper.

Tourillon, very uneasy, went upstairs, and found the old man in tears; and as the poor furrier's feeble eyes showed

the reddened and wrinkled linings of the hat, the glover believed that they were tears of blood.

"Be comforted, father," said the Huguenot, "the citizens of Orleans are enraged at seeing their town treated as if it had been taken by assault, and guarded by Monsieur de Cypierre's soldiery. If the Prince de Condé's life should be in danger, we should very soon demolish the tower of Saint-Aignan, for the whole town is on the Reformers' side, and would rise in rebellion, you may be quite certain."

"But even if the Guises were seized, would their death give me back my son?" said the unhappy father.

At this instant there was a timid rap at the outer door; Tourillon went down to open it. It was quite dark. In these troubled times the master of every household took elaborate precautions. Tourillon looked out through the bars of a wicket in the door, and saw a stranger, whose accent betrayed him as an Italian. This man, dressed in black, asked to see Lecamus on matters of business, and Tourillon showed him in. At the sight of the stranger the old furrier quaked visibly, but the visitor had time to lay a finger on his lips. Lecamus, understanding the gesture, immediately said:

"You have come to offer furs for sale, I suppose?"

"*Sì*," replied the stranger in Italian, with an air of privacy.

This man was, in fact, the famous Ruggieri, the Queen-mother's astrologer. Tourillon went downstairs, perceiving that he was not wanted.

"Where can we talk without fear of being overheard?" said the astute Florentine.

"Only in the open fields," replied Lecamus. "But we shall not be allowed out of the town; you know how strictly the gates are guarded. No one can pass out without an order from Monsieur de Cypierre, not even a member of the Assembly like myself. Indeed, at to-morrow's sitting we all intend to complain of this restriction on our liberty."

"Work like a mole, never let your paws be seen in any kind of business," replied the wily Florentine. "To-morrow will no doubt be a decisive day. From my calculations, to-morrow, or soon after, you will perhaps see your son."



MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2



APPLIED IMAGE Inc

"God grant it! Though you are said to deal only with the Devil!"

"Come and see me at home," said the astrologer, smiling. "I watch the stars from the tower belonging to the *Sieur Touchet du Beauvais*, the Lieutenant of the Bailiwick, whose daughter has found favor in the eyes of the little *Duc d'Orléans*. I have cast the girl's horoscope, and it does in fact portend that she will become a great lady and be loved by a King. The Lieutenant is a clever fellow, he is interested in science, and the Queen found me lodgings with the good man, who is cunning enough to be a rabid *Guisard* till *Charles IX.* comes to the throne."

The furrier and the astrologer made their way to the *Sieur du Beauvais'* house without being seen or interfered with; and in the event of *Lecamus* being discovered, *Ruggieri* meant to afford him a pretext in his desire to consult the astrologer as to his son's fate.

When they had climbed to the top of the turret where the astrologer had established himself, *Lecamus* said:

"Then my son is really alive?"

"At present," said the Italian. "But we must make haste to save him. Remember, O seller of skins, that I would not give two farthings for yours if in the whole course of your life you breathe one word of what I am about to tell you."

"The warning is not needed, master. I have been furrier to the Court since the time of the late King *Louis XII.*, and this is the fourth reign I have lived under."

"And you may soon say the fifth," replied *Ruggieri*.

"What do you know of my son?"

"Well, he has been through the torture-chamber."

"Poor boy!" sighed the old man, looking up to heaven.

"His knees and ankles are a little damaged, but he has gained royal protection, which will be over him as long as he lives," the Florentine added, on seeing the father's horror. "Your little *Christophe* has done good service to our great Queen *Catherine*. If we can get your son out of the clutches of the Cardinal, you will see him Councillor in the *Parlement*

yet. And a man would let his bones be broken three times over to find himself in the good graces of that beloved sovereign—a real genius she, who will triumph over every obstacle.

"I have cast the horoscope of the Duc de Guise: he will be killed within a year. Come now, Christophe did meet the Prince de Condé——"

"You know the future, do not you know the past?" the furrier put in.

"I am not questioning you, I am informing you, good man. Well, your son will be placed to-morrow where the Prince will pass by. If he recognizes him, or if the Prince recognizes your son, Monsieur de Condé forfeits his head. As to what would become of his accomplice—God only knows! But be easy. Neither your son nor the Prince is doomed to die; I have read their destiny: they will live. But by what means they may escape I know not. Now we will do what we can, apart from the certainty of my calculations. Monsieur de Condé shall get a prayer-book to-morrow, delivered to him by a safe hand, in which he shall find a warning. God grant that your son may be secretive, for he can have no warning! And a mere flash of recognition would cost the Prince his life. Thus, although the Queen-mother has every reason to depend on Christophe's fidelity——"

"He has been put to cruel tests," cried the furrier.

"Do not speak in that way. Do you suppose that the Queen is dancing for joy? She is indeed going to take her measures exactly as though the Guises had decided on the Prince's death: and she is wise, that shrewd and prudent Queen! Now she counts on you to help her in every way. You have some influence in the 'Third Estate,' where you are the representative of the Guilds of Paris; and even if the Guisards should promise to set your son at liberty, try to deceive them and stir up your class against the Princes of Lorraine. Vote for the Queen-mother as Regent: the King of Navarre will give his assent to that publicly, to-morrow, in the Assembly."

"But the King?"

"The King will die," said Ruggieri; "I have read it in the stars. What the Queen requires of you in the Assembly is very simple; but she needs a greater service from you than that. You maintained the great Ambroise Paré while he was a student; you are his friend——"

"Ambroise loves the Duc de Guise in these days better than he loves me," said the furrier. "And he is right; he owes his place to him. Still, he is faithful to the King. And, although he has a leaning towards the Reformation, he will do nothing but his duty."

"A plague on all honest men!" cried the Florentine. "Ambroise boasted this evening that he could pull the little King through. If the King recovers his health, the Guises must triumph, the Princes are dead men, the House of Bourbon is extinct, we go back to Florence, your son is hanged, and the Guises will make short work of the rest of the Royal Family——"

"Great God!" cried Lecamus.

"Do not exclaim in that way; it is like a citizen who knows nothing of Court manners; but go forthwith to Ambroise, and find out what he means to do to save the King. If it seems at all certain, come and tell me what the operation is in which he has such faith."

"But——" Lecamus began.

"Obey me blindly, my good friend, otherwise you will be dazzled."

"He is right," thought the furrier.

And he went off to the King's surgeon, who lived in an inn in the Place du Martroi.

At this juncture Catherine de' Medici found herself, politically speaking, in the same extremities as she had been in when Christophe had seen her at Blois. Though she had inured herself to the struggle, and had exerted her fine intellect in that first defeat, her situation, though precisely the same now as then, was even more critical and dangerous than at the time of the riots at Amboise. Events had grown

in magnitude, and the Queen had grown with them. Though she seemed to proceed in agreement with the Princes of Lorraine, Catherine held the threads of a conspiracy skilfully plotted against her terrible associates, and was only waiting for a favorable moment to drop her mask.

The Cardinal had just found himself deceived by Catherine. The crafty Italian had seen in the younger branch of the Royal Family an obstacle she could use to check the pretensions of the Guises; and, in spite of the counsel of the two Gondis, who advised her to leave the Guises to act with what violence they could against the Bourbons, she had, by warning the Queen of Navarre, brought to nought the plot to seize Béarn concerted by the Guises with the King of Spain. As this State secret was known only to themselves and to Catherine, the Princes of Lorraine were assured of her betrayal, and they wished to send her back to Florence; but to secure proofs of Catherine's treachery to the State—the House of Lorraine was the State—the Duke and Cardinal had just made her privy to their scheme for making away with the King of Navarre.

The precautions which were immediately taken by Antoine de Bourbon proved to the brothers that this secret, known but to three people, had been divulged by the Queen-mother. The Cardinal de Lorraine accused Catherine of her breach of faith in the presence of the King, threatening her with banishment if any fresh indiscretions on her part should imperil the State. Catherine, seeing herself in imminent danger, was compelled to act as a high-handed sovereign. She gave ample proof indeed of her fine abilities, but it must also be confessed that she was well served by the friends she trusted.

L'Hôpital sent her a letter in these terms:

“Do not allow a Prince of the Blood to be killed by a committee, or you will soon be carried off yourself.”

Catherine sent Birague to le Vignay, desiring the Chan-

cellor to come to the Assembly of the States-General, although he was in banishment. Birague returned the same evening with l'Hôpital, halting within three leagues of Orleans, and the Chancellor thus declared himself on the side of the Queen-mother.

Chiverni, whose fidelity was with good reason regarded as doubtful by the Guises, had fled from Orleans, and by a forced march, which nearly was his death, he reached Écouen in ten hours. He there told the Connétable de Montmorency of the danger his nephew the Prince de Condé was in, and of the encroachments of the Guises. Anne de Montmorency, furious at learning that the Prince owed his life merely to the sudden illness of which Francis II. was dying, marched up with fifteen hundred horse and a hundred gentlemen under arms. The more effectually to surprise the Guises, he had avoided Paris, coming from Écouen to Corbeil, and from Corbeil to Pithiviers by the Valley of the Essonne.

"Man to man, and both to pull, leaves each but little wool!" he said, on the occasion of this dashing advance.

Anne de Montmorency, who had been the preserver of France when Charles V. invaded Provence, and the Due de Guise, who had checked the Emperor's second attempt at Metz, were, in fact, the two greatest French warriors of their time.

Catherine had waited for the right moment to stir up the hatred of the man whom the Guises had overthrown. The Marquis de Simcuse, in command of the town of Gien, on hearing of the advance of so considerable a force as the Connétable brought with him, sprang to horse, hoping to warn the Duke in time. The Queen-mother, meanwhile, certain that the Connétable would come to his nephew's rescue, and confident of the Chancellor's devotion to the royal cause, had fanned the hopes and encouraged the spirit of the Reformed party. The Colignys and the adherents of the imperiled House of Bourbon had made common cause with the Queen-mother's partisans; a coalition between various antagonistic interests, attacked by a common foe, was silently

formed in the Assembly of the States, where the question was boldly broached of making Catherine Regent of France in the event of the young King's death. Catherine herself, whose faith in astrology was far greater than her belief in Church dogmas, had ventured to extremes against her foes when she saw her son dying at the end of the time fixed as his term of life by the famous soothsayer brought to the château de Chaumont by Nostradamus.

A few days before the terrible close of his reign, Francis II. had chosen to go out on the Loire, so as not to be in the town at the hour of the Prince de Condé's intended execution. Having surrendered the Prince's head to the Cardinal de Lorraine, he feared a riot quite as much as he dreaded the supplications of the Princesse de Condé. As he was embarking, a fresh breeze, such as often sweeps the Loire at the approach of winter, gave him so violent an earache that he was forced to return home; he went to bed, never to leave it alive.

In spite of the disagreement of the physicians, who, all but Chapelain, were his enemies and opponents, Ambroise Paré maintained that an abscess had formed in the head, and that if no outlet were pierced the chances of the King's death were greater every day.

In spite of the late hour and the rigorous enforcement of the curfew at that time in Orleans, which was ruled as in a state of siege, Paré's lamp was shining in his window where he was studying. Lecamus called to him from below; and when he had announced his name, the surgeon gave orders that his old friend should be admitted.

"You give yourself no rest, Ambroise, and while saving the lives of others you will wear out your own," said the furrier as he went in.

Indeed, there sat the surgeon, his books open, his instruments lying about, and before him a skull not long since buried, dug up from the grave, and perforated.

"I must save the King."

"Then you are very sure you can, Ambroise?" said the old man, shuddering.

"As sure as I am alive. The King, my good old friend, has some evil humor festering on his brain, which will fill it up, and the danger is pressing; but by piercing the skull I let the matter out and free his head. I have already performed this operation three times; it was invented by a Piedmontese, and I have been so lucky as to improve upon it. The first time it was at the siege of Metz, on Monsieur de Pienne, whom I got out of the scrape, and who has only been all the wiser for it; the second time it saved the life of a poor man on whom I wished to test the certainty of this daring operation to which Monsieur de Pienne had submitted; the third time was on a gentleman in Paris, who is now perfectly well. Trepanning—for that is the name given to it—is as yet little known. The sufferers object to it on the score of the imperfection of the instrument, but that I have been able to improve. So now I am experimenting on this head, to be sure of not failing to-morrow on the King's."

"You must be very sure of yourself, for your head will be in danger if you——"

"I will wager my life that he is cured," replied Paré, with the confidence of genius. "Oh, my good friend, what is it to make a hole in a skull with due care? It is what soldiers do every day with no care at all."

"But do you know, my boy," said the citizen, greatly daring, "that if you save the King, you ruin France? Do you know that your instrument will place the crown of the Valois on the head of a Prince of Lorraine, calling himself the direct heir of Charlemagne? Do you know that surgery and politics are, at this moment, at daggers drawn? Yes, the triumph of your genius will be the overthrow of your religion. If the Guises retain the Regency, the blood of the Reformers will flow in streams! Be a great citizen rather than a great surgeon, and sleep through to-morrow morning, leaving the King's room free to those leeches who, if they do not save the King, will save France."

"I!" cried Paré. "I—leave a man to die when I can cure him? Never! If I am to be hanged for a Calvinist, I will

go to the château, all the same, right early to-morrow. Do not you know that the only favor I mean to ask, when I have saved the King, is your Christophe's life? There will surely be a moment when Queen Mary can refuse me nothing?"

"Alas, my friend, has not the little King already refused the Princesse de Condé any pardon for her husband? Do not kill your religion by enabling the man to live who ought to die."

"Are you going to puzzle yourself by trying to find out how God means to dispose of things in the future?" said Paré. "Honest folks have but one motto—'Do your duty, come what may.'—I did this at the siege of Calais when I set my foot on the Grand Master; I risked being cut down by all his friends and attendants, and here I am, surgeon to the King; I am a Reformer, and yet I can call the Guises my friends.—I will save the King!" cried the surgeon, with the sacred enthusiasm of conviction that genius knows, "and God will take care of France!"

There was a knock at the door, and a few minutes later one of Ambroise Paré's servants gave a note to Lecamus, who read aloud these ominous words:

"A scaffold is being erected at the Convent of the Récollets for the beheading of the Prince de Condé to-morrow."

Ambroise and Lecamus looked at each other, both overpowered with horror.

"I will go and make sure," said the furrier.

Out on the square, Ruggieri took Lecamus by the arm, asking what was Paré's secret for saving the King; but the old man, fearing some treachery, insisted on going to see the scaffold. So the astrologer and the furrier went together to the Récollets, where, in fact, they found carpenters at work by torchlight.

"Hey day, my friend," said Lecamus to one of them; "what business is this?"

"We are preparing to hang some heretics, since the bleeding at Amboise did not cure them," said a young friar, who was superintending the workmen.

"Monseigneur the Cardinal does well," said the prudent Ruggieri. "But in my country we do even better."

"What do you do?"

"We burn them, brother."

Lecamus was obliged to lean on the astrologer; his legs refused to carry him, for he thought that his son might next day be swinging to one of those gibbets. The poor old man stood between two sciences—astrology and medicine; each promised to save his son, for whom the scaffold was visibly rising. In this confusion of mind he was as wax in the hands of the Florentine.

"Well, my most respectable vendor of *vair*, what have you to say to these pleasantries of Lorraine?" said Ruggieri.

"Woe the day! You know I would give my own skin to see my boy's safe and sound."

"That is what I call talking like a skinner," replied the Italian. "But if you will explain to me the operation that Ambroise proposes to perform on the King, I will guarantee your son's life."

"Truly?" cried the old furrier.

"What shall I swear by?" said Ruggieri.

On this the unhappy old man repeated his conversation with Paré to the Italian, who was off, leaving the disconsolate father in the road the instant he had heard the great surgeon's secret.

"Whom the devil does he mean mischief to?" cried Lecamus, as he saw Ruggieri running at his utmost speed towards the Place de l'Estape.

Lecamus knew nothing of the terrible scene which was going on by the King's bedside, and which had led to the order being given for the erection of the scaffold for the Prince, who had been sentenced in default, as it were, though his execution was postponed for the moment by the King's illness.

There was no one in the hall, on the stairs, or in the courtyard of the Bailli's house but those on actual duty. The crowd of courtiers had resorted to the lodgings of the King of Navarre, who, by the law of the land, was Regent. The French nobles, terrified indeed by the insolence of the Guises, felt an impulse to close their ranks round the chief of the younger branch, seeing that the Queen-mother was subservient to the Guises, and not understanding her Italian policy. Antoine de Bourbon, faithful to his secret compact with Catherine, was not to renounce his claim to the regency in her favor till the States-General should have voted on the question.

This absolute desertion had struck the Grand Master when, on his return from a walk through the town—as a precautionary measure—he found no one about the King but the friends dependent on his fortunes. The room where Francis II.'s bed had been placed adjoins the great hall of the bailiff's residence, and was at that time lined with oak paneling. The ceiling, formed of narrow boards, skilfully adjusted and painted, showed an arabesque pattern in blue on a gold ground, and a piece of it, pulled down about fifty years ago, has been preserved by a collector of antiquities. This room, hung with tapestry, and the floor covered with a carpet, was so dark that the burning tapers scarcely gave it light. The enormous bedstead, with four columnar posts and silk curtains, looked like a tomb. On one side of the bed, by the King's pillow, were Queen Mary and the Cardinal de Lorraine; on the other sat Catherine in an armchair. The physician-in-ordinary, the famous Jean Chapelain, afterwards in attendance on Charles IX., was standing by the fireplace. Perfect silence reigned.

The young King, pale and slight, lost in the sheets, was hardly to be seen, with his small, puckered face on the pillow. The Duchesse de Guise, seated on a stool, was supporting Mary Stuart; and near Catherine, in a window recess, Madame de Fieschi was watching the Queen-mother's looks and gestures, for she understood the perils of her position.

MOUNT ALLISON DEPT. 77

In the great hall, notwithstanding the late hour, Monsieur de Cypierre, the Duc d'Orléans' tutor, appointed to be governor of the town, occupied a chimney corner with the two Gondis. Cardinal de Tournon, who at this crisis had taken part with Queen Catherine, on finding himself treated as an inferior by the Cardinal de Lorraine, whose equal he undoubtedly was in the Church, was conversing in a low voice with the brothers Gondi. The Maréchal de Vieilleville and Monsieur de Saint-André, Keeper of the Seals, were discussing in whispers the imminent danger of the Guises.

The Duc de Guise crossed the hall, glancing hastily about him, and bowed to the Duc d'Orléans, whom he recognized.

"Monseigneur," said he, "this may give you a lesson in the knowledge of men. The Catholic nobility of the kingdom have crowded round a heretic prince, believing that the States assembled will place the Regency in the hands of the heir to the traitor who so long kept your illustrious grandfather a prisoner."

And after this speech, which was calculated to make a deep impression on the prince's mind, he went into the bedroom where the young King was lying, not so much asleep as heavily drowsy. As a rule, the Duc de Guise had the art of overcoming, by his affable expression, the sinister appearance of his searred features; but at this moment he could not force a smile, seeing the instrument of power quite broken. The Cardinal, whose civic courage was equal to his brother's military valor, came forward a step or two to meet the Lieutenant-General.

"Robertet believes that little Pinard has been bought over by the Queen-mother," he said in his ear, as he led him back into the hall. "He has been made use of to work on the members of the Assembly."

"Bah! what matters our being betrayed by a secretary, when there is treason everywhere?" cried the Duke. "The town is for the Reformers, and we are on the eve of a revolt. Yes! the *Guépins* are malcontents," he added, giving the people of Orleans their common nickname, "and if Paré can-

not save the King, we shall see a desperate outbreak. Before long we shall have to lay siege to Orleans, which is a vermin's nest of Huguenots."

"In the last minute," said the Cardinal, "I have been watching that Italian woman, who sits there without a spark of feeling. She is waiting for her son's death, God forgive her!—I wonder whether it would not be well to arrest her and the King of Navarre too."

"It is more than enough to have the Prince de Condé in prison," replied the Duke.

The sound of a horse ridden at top-speed came up from the gate. The two Princes went to the window, and by the light of the gatekeeper's torch and of the cresset that was always burning under the gateway, the Duke recognized in the rider's hat the famous cross of Lorraine, which the Cardinal had made the badge of their partisans. He sent one of the men-at-arms, who stood in the ante-room, to say that the newcomer was to be admitted; and he went to the head of the stairs to meet him, followed by his brother.

"What is the news, my dear Simeuse?" asked the Duke, with the charming manner he always had for a soldier, as he recognized the Commandant of Gien.

"The Connétable is entering Pithiviers; he left Écouen with fifteen hundred horse and a hundred gentlemen——"

"Have they any following?" said the Duke.

"Yes, monseigneur," replied Simeuse. "There are two thousand six hundred of them in all. Some say that Thoreé is behind with a troop of infantry. If Montmorency amuses himself with waiting for his son, you have time before you to undo him."

"And is that all you know? Are his motives for this rush to arms commonly reported?"

"Anne speaks as little as he writes; do you go and meet him, brother, while I will greet him here with his nephew's head," said the Cardinal, ordering an attendant to fetch Robertet.

"Vieilleville," cried the Duke to the Marshal, who came

in, "the Connétable de Montmoreney has dared to take up arms. If I go out to meet him, will you be responsible for keeping order in the town?"

"The instant you are out of it, the townfolk will rise; and who can foresee the issue of a fray between horsemen and citizens in such narrow streets?" replied the Marshal.

"My Lord!" said Robertet, flying up the stairs, "the Chancellor is at the gates, and insists on coming in; are we to admit him?"

"Yes, admit him," said the Cardinal de Lorraine. "The Constable and the Chancellor together would be too dangerous; we must keep them apart. We were finely tricked by the Queen-mother when we elected l'Hôpital to that office."

Robertet nodded to a captain who awaited the reply at the foot of the stairs, and returned quickly to take the Cardinal's orders.

"My Lord," said he, making a last effort, "I take the liberty of representing to you that the sentence requires the approval of the King in Council. If you violate the law for a Prince of the Blood, it will not be respected in favor of a Cardinal or of a Duc de Guise."

"Pinard has disturbed your mind, Robertet," said the Cardinal sternly. "Do you not know that the King signed the warrant on the day when he went out, leaving it to us to carry it out?"

"Though you are almost requiring my head of me when you give me this duty—which, however, will be that of the town-provost—I obey, my Lord."

The Grand Master heard the debate without wincing; but he took his brother by the arm, and led him to a corner of the hall.

"Of course," said he, "the direct heirs of Charlemagne have the right to take back the crown which was snatched from their family by Hugues Capet; but—can they? The pear is not ripe.—Our nephew is dying, and all the Court is gone over to the King of Navarre."

"The King's heart failed him; but for that, the Béarnais

would have been stabbed," replied the Cardinal, "and we could easily have disposed of the children."

"We are in a bad position here," said the Duke. "The revolt in the town will be supported by the States-General, L'Hôpital, whom we have befriended so well, and whose elevation Queen Catherine opposed, is now our foe, and we need the law on our side. The Queen-mother has too many adherents now to allow of our sending her away.—And besides, there are three more boys!"

"She is no longer a mother; she is nothing but a queen," said the Cardinal. "In my opinion, this is the very moment to be rid of her. Energy, and again energy! that is what I prescribe."

Having said this, the Cardinal went back into the King's room, and the Duke followed him. The prelate went straight up to Catherine.

"The papers found on La Sagne, the Prince de Condé's secretary, have been communicated to you," said he. "You know that the Bourbons mean to dethrone your children?"

"I know it all," said the Queen.

"Well, then, will you not have the King of Navarre arrested?"

"There is a Lieutenant-General of the kingdom," replied she.

At this moment Francis complained of the most violent pain in his ear, and began to moan lamentably. The physician left the fireplace, where he was warming himself, and came to examine the patient's head.

"Well, monsieur?" said the Grand Master, addressing him.

"I dare not apply a compress to draw the evil humors. Master Ambroise has undertaken to save his Majesty by an operation, and I should annoy him by doing so."

"Put it off till to-morrow," said Catherine calmly, "and be present, all of you medical men: for you know what calumnies the death of a prince gives ground for."

She kissed her son's hands and withdrew.

"How coolly that audacious trader's daughter can speak of

the Dauphin's death, poisoned as he was by Montecueuli, a Florentine of her suite!" cried Mary Stuart.

"Marie," said the little King, "my grandfather never cast a suspicion on her innocence."

"Cannot we hinder that woman from coming here to-morrow?" said the Queen in an undertone to her two uncles.

"What would become of us if the King should die?" replied the Cardinal. "Catherine would hurl us all into his grave."

And so that night the question stood plainly stated between Catherine de' Medici and the House of Lorraine. The arrival of the Chancellor and the Connétable de Montmorency pointed to rebellion, and the dawn of the morrow would prove decisive.

On the following day the Queen-mother was the first to appear. She found no one in her son's room but Mary Stuart, pale and fatigued from having passed the night in prayer by the bedside. The Duchesse de Guise had kept the Queen company, and the maids of honor had relieved each other. The young King was asleep.

Neither the Duke nor the Cardinal had yet appeared. The prelate, more daring than the soldier, had spent this last night, it is said, in vehement argument, without being able to induce the Duke to proclaim himself King. With the States-General sitting in the town, and the prospect of a battle to be fought with the Constable, the "Balafre" did not think the opportunity favorable; he refused to arrest the Queen-mother, the Chancellor, Cardinal de Tournon, the Gondis, Ruggieri, and Birague, in face of the revolt that would inevitably result from such violent measures. He made his brother's schemes dependent on the life of Francis II.

Perfect silence reigned in the King's bedchamber. Catherine, attended by Madame de Fieschi, came to the bedside and gazed at her son with an admirable assumption of grief. She held her handkerchief to her eyes, and retreated to the window, where Madame de Fieschi brought her a chair. From thence she could look down into the courtyard.

It had been agreed between Catherine and Cardinal de Tournon that if Montmorency got safely into the town, he, the Cardinal, would come to her, accompanied by the two Gondis; in case of disaster, he was to come alone. At nine in the morning the two Princes of Lorraine, accompanied by their suite, who remained in the hall, came to the King's room. The captain on duty had informed them that Ambroise Paré had but just arrived with Chapelain and three other physicians, prompted by Catherine, and all hating Ambroise.

In a few minutes the great hall of the Bailliage presented precisely the same appearance as the guardroom at Blois on the day when the Duc de Guise was appointed Lieutenant-General of the kingdom, and when Christophe was tortured; with only this difference, that then love and glee reigned in the royal rooms, and that the Guises were triumphant; whereas now death and grief prevailed, and the Princes of Lorraine felt the power slipping from their grasp.

The maids of honor of the two Queens were grouped on opposite sides of the great fireplace, where an immense fire was blazing. The room was full of courtiers.

The news, repeated no one knows by whom, of a bold plan of Ambroise Paré's for saving the King's life, brought in every gentleman who had any right to appear at Court. The outer steps of the house and the courtyard were thronged with anxious groups. The scaffold erected for the Prince, opposite the Convent of the Récollets, astonished all the nobles. People spoke in whispers, and here, as at Blois, the conversation was a medley of serious and frivolous subjects, of grave and trivial talk. They were beginning to feel used to turmoils, to sudden rebellion, to a rush to arms, to revolts, to the great and sudden events which marked the long period during which the House of Valois was dying out, in spite of Queen Catherine's efforts. Deep silence was kept for some distance outside the bedroom door, where two men-at-arms were on guard, with two pages, and the captain of the Scotch company.

Antoine de Bourbon, a prisoner in his lodgings, finding himself neglected, understood the hopes of the courtiers; he was overwhelmed at hearing of the preparations made during the night for his brother's execution.

In front of the hall fire-place stood one of the finest and grandest figures of his time, the Chancellor de l'Hôpital, in his crimson robes bordered with ermine, and wearing his square cap, in right of his office. This brave man, regarding his benefactors as the leaders of a rebellion, had espoused the cause of his king, as represented by the Queen-mother; and at the risk of his head he had gone to Éconen to consult the Connétable de Montmorency. No one dared to disturb the meditations in which he was plunged. Robertet, the Secretary of State, two marshals of France, Vieilleville and Saint-André, and the Keeper of the Seals, formed a group in front of the Chancellor.

The men of the Court were not actually laughing, but their tone was sprightly, especially among those who were disaffected to the Guises.

The Cardinal had at last secured Stuart, the Scotchman who had murdered President Minard, and was arranging for his trial at Tours. He had also confined in the châteaux of Blois and of Tours a considerable number of gentlemen who had seemed compromised, to inspire a certain degree of terror in the nobles; they, however, were not terrified, but saw in the Reformation a fulcrum for the love of resistance they derived from a feeling of their inborn equality with the King. Now, the prisoners at Blois had contrived to escape, and, by a singular fatality, those who had been shut up at Tours had just followed their example.

"Madame," said the Cardinal de Châtillon to Madame de Fieschi, "if any one takes an interest in the prisoners from Tours, they are in the greatest danger."

On hearing this speech, the Chancellor looked round at the group of the elder Queen's maids of honor.

"Yes, for young Desvaux, the Prince de Condé's equerry, who was imprisoned at Tours, added a bitter jest to his escape.

He is said to have written a note to Messieurs de Guise to this effect :

" 'We have heard of the escape of your prisoners at Blois ; it has grieved us so much, that we are about to run after them ; we will bring them back to you as soon as we have arrested them.' "

Though he relished this pleasantry, the Chancellor looked sternly at Monsieur de Châtillon.

At this instant louder voices were heard in the King's bedchamber. The two marshals, with Robertet and the Chancellor, went forward, for it was not merely a question of life and death to the King ; everybody was in the secret of the danger to the Chancellor, to Catherine, and to her adherents. The silence that ensued was absolute.

Ambroise had examined the King ; the moment seemed favorable for the operation ; if it were not performed, he might die at any moment. As soon as the brothers de Guise came in, he explained to them the causes of the King's sufferings, and demonstrated that in such extremities trepanning was absolutely necessary. He only awaited the decision of the physicians.

"Pierce my son's skull as if it were a board, and with that horrible instrument!" cried Catherine de' Medici. "Maitre Ambroise, I will not permit it."

The doctors were consulting, but Catherine spoke so loud that, as she intended, her words were heard in the outer room.

"But, madame, if that is the only hope of saving him?" said Mary Stuart, weeping.

"Ambroise," said Catherine, "remember that you answer for the King with your head."

"We are opposed to the means proposed by Maitre Ambroise," said the three physicians. "The King may be saved by injecting a remedy into the ear which will release the humors through that passage."

The Duc de Guise, who was studying Catherine's face, suddenly went up to her, and led her into the window-bay.

"You, madame," said he, "wish your son to die; you are in collusion with your enemies, and that since we came from Blois. This morning Councillor Viole told your furrier's son that the Prince de Condé was to be beheaded. That young man, who, under torture, had denied all knowledge of the Prince de Condé, gave him a farewell greeting as he passed the window of the lad's prison. You looked on at your hapless accomplice's sufferings with royal indifference. Now, you are opposed to your eldest son's life being saved. You will force us to believe that the death of the Dauphin, which placed the crown on the head of the late King, was not natural, but that Montecuculi was your——"

"Monsieur le Chancelier!" Catherine called out, and at this signal Madame de Fieschi threw open the double doors of the bedchamber.

The persons assembled in the hall could thus see the whole scene in the King's room: the little King, deadly pale, his features sunk, his eyes dim, but repeating the word "Marie," while he held the hand of the young Queen, who was weeping; the Duchesse de Guise standing, terrified by Catherine's audacity; the two Princes of Lorraine, not less anxious, but keeping close to the Queen-mother, and resolved to have her arrested by Maillé-Brézé; and finally, the great surgeon Ambroise Paré, with the King's physician. He stood holding his instruments, but not daring to perform the operation, for which perfect quiet was as necessary as the approbation of the medical authorities.

"Monsieur le Chancelier," said Catherine, "Messieurs de Guise wish to authorize a strange operation on the King's person. Ambroise proposes to perforate his head. I, as his mother, and one of the commission of Regency, protest against what seems to me to be high treason. The three physicians are in favor of an injection which, to me, seems quite as efficacious and less dangerous than the cruel process recommended by Ambroise."

At these words there was a dull murmur in reply. The Cardinal admitted the Chancellor, and then shut the bedroom doors.

"But I am Lieutenant-General of the realm," said the Duc de Guise, "and you must understand, Monsieur le Chancelier, that Ambroise, surgeon to his Majesty, answers for the King's life."

"Well, since this is the state of affairs," said the great Ambroise Paré, "I know what to be doing."

He put out his arm over the bed.

"This bed and the King are mine," said he. "I constitute myself the sole master, and singly responsible; I know the duties of my office, and I will operate on the King without the physicians' sanction."

"Save him!" cried the Cardinal. "and you shall be the richest man in France."

"Only go on!" said Mary Stuart, pressing Paré's hand.

"I cannot interfere," said the Chancellor, "but I shall record the Queen-mother's protest."

"Robertet," the Duc de Guise called out.

Robertet came in, and the Duke pointed to the Chancellor.

"You are Chancellor of France," he said, "in the place of this felon. Monsieur de Maillé, take Monsieur de l'Hôpital to prison with the Prince de Condé.—As to you, madame," and he turned to Catherine, "your protest will not be recognized, and you would do well to remember that such actions need the support of adequate force. I am acting as a faithful and loyal subject of King Francis II., my sovereign.—Proceed, Ambroise," he said to the surgeon.

"Monsieur de Guise," said l'Hôpital, "if you use any violence, either on the person of the King or on that of his Chancellor, remember that in the hall without there is enough French nobility to arrest all traitors."

"Gentlemen, gentlemen," said the surgeon, "if you prolong this debate, you may as well shout 'Vive Charles IX.,' for King Francis is dying."

Catherine stood unmoved, looking out of window.

HOUGHT ALLISON UNIVERSITY

"Well, then, we will use force to remain masters in the King's bedroom," said the Cardinal, trying to keep the door; but he was startled and horrified, for the great hall was quite deserted. The Court, sure that the King was dying, had gone back to Antoine of Navarre.

"Come; do it, do it," cried Mary Stuart to Ambroise.—"I and you, Duchess," she said to Madame de Guise, "will protect you."

"Nay, madame," said Paré, "my zeal carried me too far; the doctors, with the exception of my friend Chapelain, are in favor of the injection; I must yield to them. If I were physician and surgeon-in-chief, he could be saved!—Give it me," he said, taking a small syringe from the hand of the chief physician, and filling it.

"Good God!" cried Mary Stuart; "I command you——"

"Alas! madame," replied Paré, "I am subordinate to these gentlemen."

The young Queen and the Duchesse de Guise stood between the surgeon and the doctors and the other persons present. The chief physician held the King's head, and Ambroise made the injection into the ear. The two Princes of Lorraine were watchful; Robertet and Monsieur de Maillé stood motionless. At a sign from Catherine, Madame de Fieschi left the room unnoticed. At the same instant l'Hôpital boldly threw open the door of the King's bedroom.

"I have arrived in the nick of time," exclaimed a man, whose hasty steps rang through the hall, and who, in another minute, was at the door of the King's room. "What, gentlemen! You thought to cut off my fine nephew, the Prince de Condé's head?—You have roused the lion from his lair, and here he is!" added the Connétable de Montmorency.—"Ambroise, you are not to stir up my King's brains with your instruments! The Kings of France do not allow themselves to be knocked about in that way unless by their enemies' sword in fair fight! The first Prince of the Blood, Antoine de Bourbon, the Prince de Condé, the Queen-mother, and the Chancellor are all opposed to the operation."

To Catherine's great satisfaction, the King of Navarre and the Prince de Condé both made their appearance.

"What is the meaning of this?" said the Duc de Guise, laying his hand on his poniard.

"As Lord High Constable, I have dismissed all the sentinels from their posts. Blood and thunder! we are now in an enemy's country, I suppose. The King our Master is surrounded by his subjects, and the States-General of the realm may deliberate in perfect liberty. I have just come from the Assembly, gentlemen; I laid before it the protest of my nephew de Condé, who has been rescued by three hundred gentlemen. You meant to let the royal blood, and to decimate the nobility of France. Henceforth I shall not trust anything you propose, Messieurs de Lorraine. And if you give the order for the King's head to be opened, by this sword, which saved France from Charles V., I say it shall not be done——!"

"All the more so," said Ambroise Paré, "because it is too late, suffusion has begun."

"Your reign is over, gentlemen," said Catherine to the two Guises, seeing from Paré's manner that there was now no hope.

"You, madame, have killed your son!" said Mary Stuart, springing like a lioness from the bed to the window, and seizing the Italian Queen by the arm with a vehement clutch.

"My dear," replied Catherine de' Medici, with a keen, cold look that expressed the hatred she had suppressed for six months past, "you to whose violent passion this death is due, will now go to reign over your own Scotland—and you will go to-morrow. I am now Regent in fact as well as in name."

The three physicians had made a sign to the Queen-mother.

"Gentlemen," she went on, addressing the Guises, "it is an understood thing between Monsieur de Bourbon—whom I hereby appoint Lieutenant-General of the kingdom—and myself that the conduct of affairs is our business.—Come, Monsieur le Chancelier."

"The King is dead!" said the Grand Master, obliged to carry out the functions of his office.

"God save King Charles IX.!" cried the gentlemen who had come with the King of Navarre, the Prince de Condé, and the Constable.

The ceremonies performed when a King of France dies were carried out in solitude. When the king-at-arms called out three times in the great hall, "The King is dead!" after the official announcement by the Duc de Guise, there were but a few persons present to answer—"God save the King!"

The Queen-mother, to whom the Countess Fieschi brought the Duc d'Orléans, now Charles IX., left the room leading the boy by the hand, and followed by the whole Court. Only the two Guises, the Duchesse de Guise, Mary Stuart, and Dayelle remained in the room where Francis II. had breathed his last, with two guards at the door, the Grand Master's pages and the Cardinal's, and their two private secretaries.

"Vive la France!" shouted some of the Reformers, a first cry of opposition.

Robertet, who owed everything to the Duke and the Cardinal, terrified by their schemes and their abortive attempts, secretly attached himself to the Queen-mother, whom the Ambassadors of Spain, England, the German Empire, and Poland met on the stairs, at their head Cardinal Tournon, who had gone to call them after looking up from the courtyard to Catherine de' Medici just as she was protesting against Ambroise Paré's operation.

"Well, the sons of Louis d'Outre-Mer, the descendants of Charles de Lorraine, have proved cravens," said the Cardinal to the Duke.

"They would have been packed off to Lorraine," replied his brother. "I declare to you, Charles," he went on, "if the crown were there for the taking, I would not put out my hand for it. That will be my son's task."

"Will he ever have the army and the Church on his side as you have?"

"He will have something better."

What?"

"The people."

"And there is no one to mourn for him but me—the poor boy who loved me so well!" said Mary Stuart, holding the cold hand of her first husband.

"How can we be reconciled to the Queen?" said the Cardinal.

"Wait till she quarrels with the Huguenots," said the Duchess.

The clashing interests of the House of Bourbon, of Catherine, of the Guises, and of the Reformers produced such confusion in Orleans, that it was not till three days after that the King's body, quite forgotten where it lay, was placed in a coffin by obscure serving men, and carried to Saint-Denis in a covered vehicle, followed only by the Bishop of Senlis and two gentlemen. When this dismal little procession arrived at the town of Etampes, a flower of the Chancellor de l'Hôpital attached to the hearse a bitter inscription, which history has recorded: "Tanneguy du Chastel, where are you? Yet you too were French!" A stinging innuendo, striking at Catherine, Mary Stuart, and the Guises. For what Frenchman does not know that Tanneguy du Chastel spent thirty thousand crowns (a million of francs in these days) on the obsequies of Charles VII., the benefactor of his family?

As soon as the tolling bells announced the death of Francis II., and the Connétable de Montmorency had thrown open the gates of the town, Tourillon went up to his hayloft and made his way to a hiding-place.

"What, can he be dead?" exclaimed the glover.

On hearing the voice, a man rose and replied, "*Prêt à servir*" ("Ready to serve," or "Ready, aye ready"), the watchword of the Reformers of Calvin's sect.

This man was Chaudieu, to whom Tourillon related the events of the last week, during which he had left the preacher alone in his hiding-place, with a twelve-ounce loaf for his sole sustenance.

"Be off to the Prince de Condé, brother, ask him for a safe-conduct for me, and find me a horse," cried the preacher. "I must set out this moment."

"Write him a line then, that I may be admitted."

"Here," said Chaudieu, after writing a few lines, "ask for a pass from the King of Navarre, for under existing circumstances I must hasten to Geneva."

Within two hours all was ready, and the zealous minister was on his way to Geneva, escorted by one of the King of Navarre's gentlemen, whose secretary Chaudieu was supposed to be, and who was the bearer of instructions to the Reformed party in Dauphiné.

Chaudieu's sudden departure was at once permitted, to further the interests of Queen Catherine, who, to gain time, made a bold suggestion which was kept a profound secret. This startling scheme accounts for the agreement so unexpectedly arrived at between the Queen and the leaders of the Protestant party. The crafty woman had, as a guarantee of her good faith, expressed a desire to heal the breach between the two Churches in an assembly which could be neither a Synod, nor a Council, nor a Convocation, for which indeed a new name was needed, and, above all else, Calvin's consent. It may be said in passing, that, when this mystery came out, it led to the alliance of the Guises with the Connétable de Montmorency against Catherine and the King of Navarre—a strange coalition, known to history as the *Triumvirate*, because the *Maréchal de Saint-André* was the third person in this purely Catholic combination, to which Catherine's strange proposal for a meeting gave rise. The Guises were then enabled to judge very shrewdly of Catherine's policy; they saw that the Queen cared little enough for this assembly, and only wanted to temporize with her allies till Charles IX. should be of age; indeed, they deceived Montmorency by making him believe in a collusion between Catherine and the Bourbons, while Catherine was taking them all in. The Queen, it will be seen, had in a short time made great strides.

The spirit of argument and discussion which was then in

the air was particularly favorable to this scheme. The Catholics and the Huguenots were all to shine in turn in this tournament of words. Indeed, that is exactly what happened. Is it not extraordinary that historians should have mistaken the Queen's shrewdest craft for hesitancy? Catherine never went more directly to the end she had in view than when she seemed to have turned her back on it. So the King of Navarre, incapable of fathoming Catherine's motives, despatched Chaudieu to Calvin; Chaudieu having secretly intended to watch the course of events at Orleans, where he ran, every hour, the risk of being seized and hanged without trial, like any man who had been condemned to banishment.

At the rate of traveling then possible Chaudieu could not reach Geneva before the month of February, the negotiations could not be completed till March, and the meeting could not be called till the beginning of May 1561. Catherine intended to amuse the Court meanwhile, and lull party-feeling by the King's coronation, and by his first Bed of Justice in the Parlement when l'Hôpital and de Thou passed the royal edict, by which Charles IX. intrusted the Government of the kingdom to his mother, seconded by Antoine de Navarre as Lieutenant-General of the realm—the weakest prince of his time.

Was it not one of the strangest things of that day to see a whole kingdom in suspense for the Yea or Nay of a French citizen, risen from obscurity, and living at Geneva? The Pope of Rome held in check by the Pope of Geneva? The two Princes of Lorraine, once so powerful, paralyzed by the brief concord between the first Prince of the Blood, the Queen-mother, and Calvin? Is it not one of the most pregnant lessons that history has preserved to kings, a lesson that should teach them to judge of men, to give genius its due without any hesitation, and to seek it out, as Louis XIV. did, wherever God has hidden it?

Calvin, whose real name was not Calvin, but Cauvin, was the son of a cooper at Noyon, in Picardy. Calvin's birth-

place accounts to a certain degree for the obstinacy mingled with eccentric irritability which characterized the arbiter of the destinies of France in the sixteenth century. No one is less known than this man, who was the maker of Geneva and of the spirit of its people. Jean-Jacques Rousseau, who knew little of history, was utterly ignorant of this man's influence on his Republic.

At first, indeed, Calvin, dwelling in one of the humblest houses in the upper town, near the Protestant Church of Saint-Pierre, over a carpenter's shop—one point of resemblance between him and Robespierre—had no great authority in Geneva. His influence was for a long time checked by the hatred of the Genevese.

In the sixteenth century Geneva could boast of Farel, one of those famous citizens who have remained unknown to the world, some of them even to Geneva itself. In the year 1537, or thereabouts, this Farel attached Calvin to Geneva by pointing out to him that it might become the stronghold of a reformation more thorough than that of Luther. Farel and Calvin looked on Lutheranism as an incomplete achievement, ineffectual, and with no hold on France. Geneva, lying between France and Italy, speaking the French tongue, was admirably placed for communicating with Germany, Italy, and France. Calvin adopted Geneva as the seat of his spiritual fortunes, and made it the citadel of his dogmas. At Farel's request, the town council of Geneva authorized Calvin to lecture on theology in the month of September 1538. Calvin left preaching to Farel, his first disciple, and patiently devoted himself to teaching his doctrine. His authority, which in later years of his life was paramount, took long to establish. The great leader met with serious difficulties; he was even banished from Geneva for some time in consequence of the austerity of his doctrines. There was a party of very good folk who clung to the old luxury and customs of their fathers. But, as is always the case, these worthy people dreaded ridicule; they would not admit what was the real object of their struggles, and the battle was fought over details apart from the real question.

Calvin insisted on leavened bread being used for the Sacrament, and on there being no holy days but Sunday. These innovations were disapproved of at Berne and at Lausanne. The Genevese were required to conform to the ritual of Switzerland. Calvin and Farel resisted; their political enemies made a pretext of this refractoriness to exile them from Geneva, whence they were banished for some years. At a later period Calvin came back in triumph, invited by his flock.

Such persecution is always a consecration of moral power when the prophet can wait. And this return was the era of this Mahomet. Executions began, and Calvin organized his religious Terror. As soon as this commanding spirit reappeared, he was admitted to the citizenship of Geneva; but after fourteen years' residence there, he was not yet on the Council. At the time when Catherine was despatching a minister to treat with him, this king in the realm of thought had no title but that of Pastor of the Church of Geneva. Indeed, Calvin never had more than a hundred and fifty francs a year in money, fifteen hundred-weight of corn and two casks of wine for his whole remuneration. His brother, a tailor, kept a shop a few paces away from the Place Saint-Pierre, in a street where one of Calvin's printing-places may still be seen.

Such disinterestedness, which in Voltaire and Baker was lacking, but which is conspicuous in the life of Rabelais, of Campanella, of Luther, of Vico, of Descartes, of Malebranche, of Spinoza, of Loyola, of Kant, and of Jean-Jacques Rousseau, surely forms a noble setting for these sublime and ardent souls.

Robespierre's life, so like that of Calvin, can alone perhaps enable our contemporaries to understand Calvin's. He founding his power on a similar basis, was as cruel and as tyrannical as the Arras lawyer. It is strange too that Picardy—Arras and Noyon—should have given to the world these two great instruments of reform. Those who examine into the motives of the executions ordered by Calvin will find,

on a different scale, no doubt, all of 1793 at Geneva. Calvin had Jacques Gruet beheaded "for having written impious letters and worldly verse, and labored to overthrow Church ordinances." Just consider this sentence, and ask yourself if the worst despotism can show in its annals a more absurdly preposterous indictment.

Valentin Gentilis, condemned to death for involuntary heresy, escaped the scaffold only by making more humiliating amends than ever were inflicted by the Catholic Church. Seven years before the conference presently to be held in Calvin's house on the Queen-mother's proposals, Michel Servet (or Servetus), a Frenchman, passing through Geneva, was put in prison, tried, condemned on Calvin's testimony, and burned alive for having attacked the mystery of the Trinity in a work which had not been either composed or printed at Geneva. Compare with this the eloquent defence of Jean-Jacques Rousseau, whose book, attacking the Catholic religion, written in France and published in Holland, was indeed burned by the hand of the executioner; but the writer, a foreigner, was only banished from the kingdom, where he had been trying to strike at the fundamental truths of religion and government; and compare the conduct of the Parlement with that of the Genevese tyrant.

Bolsée, again, was brought to judgment for having other ideas than Calvin on the subject of predestination. Weigh all this, and say whether Fouquier-Tinville did anything worse. Calvin's fierce religious intolerance was, morally speaking, more intense, more implacable, than the fierce political intolerance of Robespierre. On a wider stage than was offered by Geneva, Calvin would have shed more blood than the terrible apostle of political equality, as compared with Catholic equality.

Three centuries earlier a monk, also a son of Picardy, had led the whole of Western Europe to invade the East. Peter the Hermit, Calvin, and Robespierre, sons of the same soil, at intervals of three centuries, were, in a political sense, the levers of Archimedes. Each in turn was an embodied idea finding its fulcrum in the interests of man.

Calvin is, beyond doubt, the—almost unrecognized—maker of that dismal town of Geneva, where, only ten years since, a man, pointing out a carriage gate—the first in the town, for till then there had only been house doors in Geneva—said, "Through that gate luxury drove into Geneva." Calvin, by the severity of his sentences and the austerity of his doctrine, introduced the hypocritical feeling that has been well called Puritanism [the nearest English equivalent perhaps to the French word *mômerie*]. Good conduct, according to the *mômiers* or puritans, lay in renouncing the arts and the graces of life, in eating well but without luxury, and in silently amassing money without enjoying it otherwise than as Calvin enjoyed his power—in fancy.

Calvin clothed the citizens in the same gloomy livery as he threw over life in general. He formed in the Consistory a perfect Calvinist inquisition, exactly like the revolutionary tribunal instituted by Robespierre. The Consistory handed over the victims to be condemned by the Council, which Calvin ruled through the Consistory just as Robespierre ruled the Convention through the Jacobin Club. Thus an eminent magistrate of Geneva was sentenced to two months' imprisonment, to lose his office, and to be prohibited from ever filling any other, because he led a dissolute life and had made friends among Calvin's foes. In this way Calvin was actually a legislator; it was he who created the austere manners, sober, respectable, hideously dull, but quite irreproachable, which have remained unchanged in Geneva to this day; they prevailed there indeed before the English habits were formed that are universally known as Puritanism, under the influence of the Camerouians, the followers of Caméron, a Frenchman who trod in Calvin's steps. These manners have been admirably described by Walter Scott.

The poverty of this man, an absolute sovereign, who treated as a power with other powers, asking for their treasure, demanding armies, and filling his hands with their money for the poor, proves that the Idea, regarded as the sole means of dominion, begets political misers, men whose only en-

joyment is intellectual, and who, like the Jesuits, love power for its own sake. Pitt, Luther, Calvin, and Robespierre, all these *Harpagons* in greed of dominion, died penniless. History has preserved the inventory made in Calvin's rooms after his death, and everything, including his books, was valued at fifty crowns. Luther's possessions amounted to as much; indeed, his widow, the famous Catherine de Bora, was obliged to petition for a pension of fifty crowns bestowed on her by a German Elector.

Potemkin, Mazarin, and Richelieu, men of thought and action, who all three founded or prepared the foundations of empires, each left three hundred millions of francs; but these men had a heart, they loved women and the arts, they built and conquered; while, with the exception of Luther, whose wife was the Helen of this world, none of the others could accuse himself of ever having felt his heart throb for a woman.

This brief history was needed to explain Calvin's position at Geneva.

One day early in February 1561, on one of the mild evenings which occur at that time of year on the shores of Lake Léman, two men on horseback arrived at Pré-l'Évêque, so called from the ancient residence of the Bi-hop of Geneva, driven out thirty years before. These two men, acquainted, no doubt, with the law of Geneva as to the closing of the gates, very necessary then, and absurd enough in these days, rode towards the Porte de Rives; but they suddenly drew rein at the sight of a man of fifty, walking with the help of a woman-servant's arm, and evidently returning to the town. This personage, rather stout in figure, walked slowly and with difficulty, dragging one foot before the other with evident pain, and wearing broad, laced shoes of black velvet.

"It is he," said Chaudieu's companion, who dismounted, gave his bridle to the preacher, and went forward open-armed to meet the master.

The man on foot, who was in fact Jean Calvin, drew back to avoid the embrace, and cast the severest glance at his dis-

eiple. At the age of fifty Calvin looked like a man of seventy. Thick-set and fat, he seemed all the shorter because frightful pain from the stone obliged him to walk much bent. These sufferings were complicated with attacks of the worst form of gout. Anybody might have quaked at the aspect of that face, almost as broad as it was long, and bearing no more signs of good-nature, in spite of its roundness, than that of the dreadful King Henry VIII., whom Calvin, in fact, resembled. His sufferings, which never gave him a reprieve, were visible in two deep furrows on each side of his nose, following the line of his moustache, and ending, like it, in a full gray beard.

This face, though red and inflamed like a drunkard's, showed patches where his complexion was yellow; still, and in spite of the velvet cap that covered his massive, broad head, it was possible to admire a large and nobly formed forehead, and beneath it two sparkling brown eyes, which in moments of wrath could flash fire. Whether by reason of his bulk, or because his neck was too thick and short, or as a consequence of late hours and incessant work, Calvin's head seemed sunk between his broad shoulders, which compelled him to wear a quite shallow, pleated ruff, on which his face rested like John the Baptist's in the charger. Between his moustache and his beard there peeped, like a rose, a sweet and eloquent mouth, small, and fresh, and perfectly formed. This face was divided by a square nose remarkable for its long aquiline outline, resulting in high-lights at the tip, significantly in harmony with the prodigious power expressed in this magnificent head.

Though it was difficult to detect in these features any trace of the constant headaches which tormented Calvin in the intervals of a slow fever that was consuming him, pain, constantly defied by study and a strong will, gave this apparently florid face a terrible tinge, attributable, no doubt, to the hue of the layer of fat due to the sedentary habits of a hard worker. It bore the marks of the perpetual struggle of a sickly temperament against one of the strongest wills

known in the history of mankind. Even the lips, though beautiful, expressed cruelty. A chaste life, indispensable to vast projects, and compulsory in such conditions of sickly health, had set its stamp on the face. There was regret in the serenity of that mighty brow, and suffering in the gaze of the eyes, whose calmness was a terror.

Calvin's dress gave effect to his head, for he wore the famous black cloth gown, belted with a cloth band and brass buckle, which was adopted as the costume of Calvinist preachers, and which, having nothing to attract the eye, directed all the spectator's attention to the face.

"I am in too great pain to embrace you, Théodore," said Calvin to the elegant horseman.

Théodore de Bèze, at that time two-and-forty, and, by Calvin's desire, a free citizen of Geneva for two years past, was the most striking contrast to the terrible minister to whom he had given his allegiance. Calvin, like all men of the middle class who have risen to moral supremacy, like all inventors of a social system, was consumed with jealousy. He abhorred his disciples, would suffer no equal, and could not endure the slightest contradiction. However, between him and Théodore de Bèze the difference was so great; this elegant gentleman, gifted with a charming appearance, polished, courteous, and accustomed to Court life, was, in his eyes, so unlike all his fierce Janissaries, that for him he set aside his usual impulses. He never loved him, for this erabbed lawgiver knew absolutely nothing of friendship; but having no fear of finding his successor in him, he liked to play with Théodore, as Richelieu at a later time played with his cat. He found him pliant and amusing. When he saw that de Bèze succeeded to perfection in every mission, he took delight in the polished tool of which he believed himself to be the soul and guide; so true is it that even those men who seem most surly cannot live without some semblance of affection.

Théodore was Calvin's spoilt child. The great Reformer never scolded him, overlooked his irregularities, his love

affairs, his handsome dress, and his choice language. Possibly Calvin was well content to show that the Reformation could hold its own even among Court circles. Théodore de Bèze wanted to introduce a taste for art, letters, and poetry into Geneva, and Calvin would listen to his schemes without knitting his grizzled brows. Thus the contrast of character and person was as complete as the contrast of mind in these two celebrated men.

Calvin accepted Chaudien's very humble bow, and replied by slightly bending his head. Chaudien slipped the bridles of both horses over his right arm and followed the two great Reformers, keeping on the right of Théodore de Bèze, who was walking on Calvin's right. Calvin's housekeeper ran forward to prevent the gate being shut, by telling the captain of the Guard that the Pastor had just had a severe attack of pain.

Théodore de Bèze was a native of the Commune of Vézelay, the first to demand for itself corporate government, of which the curious tale has been told by one of the Thierrys. Thus the spirit of citizenship and resistance which were endemic at Vézelay no doubt contributed an item to the great rising of the Reformers in the person of this man, who is certainly a most singular figure in the history of heresy.

"So you still suffer great pain?" said Théodore to Calvin.

"The sufferings of the damned, a Catholic would say," replied the Reformer, with the bitterness that colored his least remarks. "Ah! I am going fast, my son, and what will become of you when I am gone?"

"We will fight by the light of your writings," said Chaudien.

Calvin smiled; his purple face assumed a more gracious expression, and he looked kindly on Chaudien.

"Well, have you brought me any news?" he asked. "Have they killed a great many of us?" he added, with a smile, and a sort of mocking glee sparkled in his brown eyes.

"No," said Chaudien; "peace is the order of the day."

"So much the worse, so much the worse!" cried Calvin.

"Every form of peace would be a misfortune if it were not always, in fact, a snare. Our strength lies in persecution. Where should we be if the Church took up the Reformation?"

"Indeed," said Théodore, "that is what the Queen-mother seems inclined to do."

"She is quite capable of it," said Calvin. "I am studying that woman."

"From hence?" cried Chaudieu.

"Does distance exist for the spirit?" said Calvin severely, regarding the interruption as irreverent. "Catherine longs for power, and women who aim at that lose all sense of honor and faith.—What is in the wind?"

"Well, she suggests a sort of Council," said Théodore de Bèze.

"Near Paris?" asked Calvin roughly.

"Yes."

"Ah! that is well!" said Calvin.

"And we are to try to come to an understanding, and draw up a public Act to consolidate the two Churches."

"Ah! if only she had courage enough to separate the French Church from the Court of Rome, and to create a patriarch in France, as in the Greek Church!" cried the Reformer, whose eyes glistened at this idea which would place him on a throne. "But, my son, can a Pope's niece be truthful? She only wants to gain time."

"And do not we need time to recover from our check at Amboise, and to organize some formidable resistance in various parts of the kingdom?"

"She has sent away the Queen of Scotland," said Chaudieu.

"That is one less, then," said Calvin, as they passed through the Porte de Rives. "Elizabeth of England will keep her busy. Two neighboring queens will soon be fighting; one is handsome, and the other ugly enough—a first cause of irritation; and then there is the question of legitimacy——"

He rubbed his hands, and his glee had such a ferocious taint that de Bèze shuddered, for he too saw the pool of blood at which his master was gazing.

"The Guises have provoked the House of Bourbon," said de Bèze after a pause; "they broke the stick between them at Orleans."

"Ay," said Calvin; "and you, my son, did not believe me when, as you last started for Nérac, I told you that we should end by stirring up war to the death between the two branches of the royal family in France.

"So at last I have a court, a king, a dynasty on my side. My doctrine has had its effect on the masses. The citizen class understand me; henceforth they will call those who go to Mass idolaters, those who paint the walls of their place of worship, and put up pictures and statues there. Oh, the populace find it far easier to demolish cathedrals and palaces than to discuss justification by faith or the real presence! Luther was a wrangler, I am an army! He was a reasoner, I am a system! He, my child, was but a tormentor, I am a Tarquin!

"Yes, they of the truth will destroy churches, will tear down pictures, will make millstones of the statues to grind the bread of the people. There are bodies in great States, I will have only individuals; bodies are too resistant, and see clearly when individuals are blind.

"Now, we must combine this agitating doctrine with political interests, to consolidate it and to keep up the material of my armies. I have satisfied the logic of thrifty minds and thinking brains by this bare, undecorated worship which lifts religion into the sphere of the ideal. I have made the mob understand the advantages of the suppression of ceremonial.

"Now it is your part, Théodore, to enlist people's interests. Do not overstep that line. In the way of doctrine everything has been done, everything has been said; add not one jot! Why does Caméron, that little *pasteur* in Gascony, meddle with writing?"

Calvin, Théodore de Bèze, and Chaudieu went along the streets of the upper town and through the crowd, without any attention being paid to the men who were unchaining the

mob in cities and ravaging France. After this terrifying harangue, they walked on in silence, till they reached the little square of Saint-Pierre, and made their way towards the minister's dwelling. Calvin's lodging consisted of three rooms on the second floor of this house, which is hardly known, and of which no one ever tells you in Geneva—where, indeed, there is no statue to Calvin. The rooms were floored and wainscoted with pine, and on one side there were a kitchen and a servant's room. The entrance, as is commonly the case in Genevese houses, was through the kitchen, which opened into a small room with two windows, parlor, dining, and drawing-room in one. Next to this was the study where, for fourteen years, Calvin's mind had carried on the battle with pain, and beyond was his bedroom. Four oak chairs with tapestry seats, placed round a long table, formed all the furniture of the sitting-room. A white earthenware stove in one corner of the room gave out a pleasant warmth; paneling of unvarnished pine covered the walls, and there was no other decoration. The bareness of the place was quite in keeping with the frugal and simple life led by the Reformer.

"Well," said de Bèze, as he went in, taking advantage of a few minutes when Chaudieu had left them to put up the horses at a neighboring inn, "what am I to do? Will you agree to this meeting?"

"Certainly," said Calvin. "You, my son, will bear the brunt of the struggle. Be decisive, absolute. Nobody, neither the Queen, nor the Guises, nor I want pacification as a result; it would not suit our purpose. I have much confidence in Duplessis-Mornay. Give him the leading part. We are alone——" said he, with a suspicious glance into the kitchen, of which the door was open, showing two shirts and some collars hung to dry on a line. "Go and shut all the doors.—Well," he went on, when Théodore had done his bidding, "we must compel the King of Navarre to join the Guises and the Connétable de Montmorency, by advising him to desert Queen Catherine de' Medici. Let us take full ad-

vantage of his weakness; he is but a poor creature. If he prove a turncoat to the Italian woman, she, finding herself bereft of his support, must inevitably join the Prince de Condé and Coligny. Such a manœuvre may possibly compromise her so effectually that she must remain on our side——”

Théodore de Bèze raised the hem of Calvin's gown and kissed it.

“Oh, master,” said he, “you are indeed great!”

“Unfortunately, I am dying, my dear Théodore. If I should die before seeing you again,” he went on, whispering in the ear of his Minister for Foreign Affairs, “remember to strike a great blow by the hand of one of our martyrs.”

“Another Minard to be killed?”

“Higher than a lawyer.”

“A king!”

“Higher still. The man who wants to be king.”

“The Due de Guise?” cried Théodore, with a gesture of dismay.

“Well,” cried Calvin, fancying that he discerned refusal, or at least an instinct of resistance, and failing to notice the entrance of Chaudien, “have we not a right to strike as we are struck? Yes, and in darkness and silence! May we not return wound for wound, and death for death? Do the Catholic: hesitate to lay snares for us and kill us? I trust to you! Burn their churches. Go on, my sons! If you have any devoted youths——”

“I have,” Chaudien put in.

“Use them as weapons of war. To triumph, we may use every means. The Balafré, that terrible man of war, is, like me, more than a man; he is a dynasty, as I am a system: he is capable of annihilating us! Death to the Due de Guise!”

“I should prefer a peaceful victory, brought about by time and reason,” said de Bèze.

“By time!” cried Calvin, flinging over his chair. “By reason! Are you mad? Conquer by reason? Do you know nothing of men, you who live among them—idiot? What

HORTON ALLISON LIBRARY

is so fatal to my teaching, thrice-dyed simpleton, is that it is based on reason. By the thunders of Saint Paul, by the sword of the Mighty! Pumpkin as you are, Théodore, cannot you see the power that the catastrophe at Amboise has given to my reforms? Ideas can never grow till they are watered with blood. The murder of the Duc de Guise would give rise to a fearful persecution, and I hope for it with all my might! To us reverses are more favorable than success! The Reformation can be beaten and endure, do you hear, oaf? Whereas Catholicism is overthrown if we win a single battle.

"What are these lieutenants of mine? Wet rags and not men! Guts on two legs! Christened baboons! O God, wilt Thou not grant me another ten years to live? If I die too soon, the cause of religion is lost in the hands of such rascals!

"You are as helpless as Antoine de Navarre! Begone! leave me! I must have a better messenger! You are an ass, a popinjay, a poet! Go, write your Catullies, your Tibullies, your acrostics! Hoo!"

The pain he suffered was entirely swamped by the fires of his wrath. Gout vanished before this fearful excitement. Calvin's face was blotched with purple, like the sky before a storm. His broad forehead shone. His eyes flashed fire. He was not like the same man. He let himself give way to this sort of epileptic frenzy, almost madness, which was habitual with him; but, then, struck by the silence of his two listeners, and observing Chaudien, who said to de Bèze, "The burning bush of Horeb!" the minister sat down, was dumb, and covered his face with his hands, with their thickened joints, and his fingers quivered in spite of their strength.

A few minutes later, while still trembling from the last shocks of this tempest—the result of his austere life—he said in a broken voice:

"My vices, which are many, are less hard to subdue than my impatience! Ah! wild beast, shall I never conquer you?" he exclaimed, striking his breast.

"My beloved master," said de Bèze in a caressing tone, taking his hands and kissing them, "Jove thunders, but he can smile."

Calvin looked at his disciple with a softened expression.

"Do not misunderstand me, my friends," he said.

"I understand that the shepherds of nations have terrible burdens to bear," replied Théodore. "You have a world on your shoulders."

"I," said Chandieu, who had become thoughtful under the master's abuse, "have three martyrs on whom we can depend. Stuart, who killed the President, is free——"

"That will not do," said Calvin mildly, and smiling, as a great man can smile when fair weather follows a storm on his face, as if he were ashamed of the tempest. "I know men. He who kills one President will not kill a second."

"Is it absolutely necessary?" said de Bèze.

"What, again?" cried Calvin, his nostrils expanding. "There, go; you will put me in a rage again. You have my decision.—You, Chandieu, walk in your own path, and keep the Paris flock together. God be with you.—Dinah! Light my friends out."

"Will you not allow me to embrace you?" said de Bèze with emotion. "Who can tell what the morrow will bring forth? We may be imprisoned in spite of safe-conducts——"

"And yet you want to spare them!" said Calvin, embracing de Bèze.

He took Chandieu's hand, saying:

"Mind you, not Huguenots, not Reformers; be Calvinists! Speak only of Calvinism.—Mas! this is not ambition, for I am a dying man!—Only, everything of Luther's must be destroyed, to the very names of Lutheran and Lutheranism."

"Indeed, divine man, you deserve such honor!" cried Chandieu.

"Uphold uniformity of creed. Do not allow any further examination or reconstruction. If new sects arise from among us, we are lost."

To anticipate events and dismiss Théodore de Bèze, who returned to Paris with Chandieu, it may be said that Poltrot, who, eighteen months later, fired a shot at the Duc de Guise, confessed, under torture, that he had been urged to the crime.

by Théodore de Bèze; however, he retracted his statement at a later stage. Indeed, Bossuet, who weighed all the historical evidence, did not think that the idea of this attempt was due to Théodore de Bèze. Since Bossuet, however, a dissertation of an apparently trivial character, *à propos* to a famous ballad, enabled a compiler of the eighteenth century to prove that the song sung throughout France by the Huguenots on the death of the Duc de Guise was written by Théodore de Bèze; and, moreover, that the well-known ballad or lament on Malbrouck—the Duke of Marlborough—is plagiarized from Théodore de Bèze.*

On the day when Théodore de Bèze and Chaudieu reached Paris, the Court had returned thither from Reims, where Charles IX. had been crowned. This ceremony, to which Catherine gave unusual splendor, making it the occasion of great festivities, enabled her to gather round her the leaders of every faction.

After studying the various parties and interests, she saw a choice of two alternatives—either to enlist them on the side of the Throne, or to set them against each other. The Connétable de Montmorency, above all else a Catholic, whose nephew, the Prince de Condé, was the leader of the Reformation, and whose children also had a leaning to that creed, blamed the Queen-mother for allying herself with that party. The Guises, on their side, worked hard to gain over Antoine de Bourbon, a Prince of no strength of character, and attach him to their faction, and his wife, the Queen of Navarre, informed by de Bèze, allowed this to be done. These difficulties checked Catherine, whose newly-acquired authority needed a brief period of tranquillity; she impatiently awaited Calvin's reply by de Bèze and Chaudieu, sent to the great Reformer on behalf of the Prince de Condé, the King of Navarre, Coligny, d'Andlot, and Cardinal de Châtillon.

Meanwhile, the Queen-mother was true to her promises to the Prince de Condé. The Chancellor quashed the trial,

* See note at the end of this volume.

in which Christophe was involved, by referring the case to the Paris Parliament, and they annulled the sentence pronounced by the Commission, declaring it incompetent to try a Prince of the Blood. The Parliament re-opened the trial by trial of the Guises and the Queen-mother. La Sagne's papers had been placed in Catherine's hands, and she had furnished them. This sacrifice was the first pledge given, quite voluntary, by the Guises to the Queen-mother. The Parliament, not having this decisive evidence, reinstated the Prince in all his rights, possessions, and honors.

Christophe, thus released when Orleans was in all its excitement over the King's accession, was excluded from the case, and, as a compensation for his sufferings, was passed as a pleader by Monsieur de Thou.

The Trinitivrate—the coalition of interests which were perpetuated by Catherine's first steps in authority—was hatching under her very eyes. Just as in chemistry hostile elements fly asunder at the shock that disturbs their compulsory union, so in politics the alliance of antagonistic interests can never last long. Catherine fully understood that, sooner or later, she must fall back on the Connétable and the Guises to fight the Huguenots. The convocation, which served to flatter the vanity of the orators on each side, and as an excuse for another imposing ceremony after that of the coronation, to clear the blood-stained field for the religious war that had, indeed, already begun, was as futile in the eyes of the Guises as it was in Catherine's. The Catholics could not fail to be the losers; for the Huguenots, under the pretence of discussion, would be able to proclaim their doctrine in the face of all France, under the protection of the King and his mother. The Cardinal de Lorraine, flattered by Catherine into the hope of conquering the heretics by the eloquence of the Princes of the Church, induced his brother to consent. To the Queen-mother six months of peace meant much.

A trivial incident was near wrecking the power which Catherine was so laboriously building up. This is the scene as recorded by history; it occurred on the very day when the

envoys from Geneva arrived at the Hôtel de Coligny in the Rue Béthisy, not far from the Louvre. At the coronation, Charles IX., who was much attached to his instructor, Amyot, made him High Almoner of France. This affection was fully shared by the Duc d'Anjou (Henri III.), who also was Amyot's pupil.

Catherine heard this from the two Gonds on the way home from Reims to Paris. She had relied on this Crown appointment to gain her a supporter in the Church, and a person of importance to set against the Cardinal de Lorraine; she had intended to bestow it on Cardinal de Tournon, so as to find in him, as in l'Hôpital, a second crutch—to use her own words. On arriving at the Louvre, she sent for the preceptor. Her rage at seeing the catastrophe that threatened her policy from the ambition of this self-made man—the son of a shoemaker—was such that she addressed him in this strange speech recorded by certain chroniclers:

"What! I can make the Guises cringe, the Colignys, the Montmorencys, the House of Navarre, the Prince de Condé, and I am to be balked by a priestling like you, who were not content to be Bishop of Auxerre!"

Amyot excused himself. He had, in fact, asked for nothing; the King had appointed him of his own free will to this office, of which he, a humble teacher, regarded himself as unworthy.

"Rest assured, Master," for it was by this name that the Kings Charles IX. and Henri III. addressed this great writer, "that you will not be left standing for twenty-four hours unless you induce your pupil to change his mind."

Between death promised him in such an uncompromising way, and the abdication of the highest ecclesiastical office in the kingdom, the shoemaker's son, who had grown covetous, and hoped perhaps for a Cardinal's hat, determined to temporize. He hid in the abbey of Saint-Germain en Laye.

At his first dinner, Charles IX., not seeing Amyot, asked for him. Some Guisard, no doubt, told the King what had passed between Amyot and the Queen-mother.

"What!" cried he, "has he been made away with because I created him High Almoner?"

He went off to his mother in the violent state of a child when one of his fancies is contravened.

"Madame," said he, as he entered her room, "did I not comply with your wishes, and sign the letter you asked of me for the Parlement, by virtue of which you govern my kingdom? Did you not promise me, when you laid it before me, that my will should be yours? and now the only favor I have dared to bestow excites your jealousy.—The Chancellor talks of making me of age at fourteen, three years from hence, and you treat me as a child!—By God, but I mean to be King, and as much a King as my father and grandfather were kings!"

The tone and vehemence with which he spoke these words were a revelation to Catherine of her son's true character; it was like a blow from a bludgeon on her heart.

"And he speaks thus to me," thought she, "to me, who made him King."—"Monsieur," she said, "the business of being King in such times as these is a difficult one, and you do not yet know the master minds you have to deal with. You will never have any true and trustworthy friend but your mother, or other adherents than those whom she long since attached to her, and but for whom you would perhaps not be alive at this day. The Guises are averse both to your position and your person, I would have you know. If they could sew me up in a sack and throw me into the river," said she, pointing to the Seine, "they would do it to-night. Those Lorrainers feel that I am a lioness defending her cubs, and that stays the bold hands they stretch out to clutch the crown. To whom, to what is your preceptor attached? where are his allies? what is his authority? what services can he do you? what weight will his words have? Instead of gaining a buttress to uphold your power, you have undermined it.

"The Cardinal de Lorraine threatens you; he plays the King, and keeps his hat on his head in the presence of the first Prince of the Blood; was it not necessary to counter-

balance him with another cardinal invested with authority equal to his own? Is Amyot, a shoemaker who might tie the bows of his shoes, the man to defy him to his face?—Well, well, you are fond of Amyot. You have appointed him! Your first decision shall be respected, my Lord! But before deciding any further, have the kindness to consult me. Listen to reasons of State, and your boyish good sense will perhaps agree with my old woman's experience before deciding, when you know all the difficulties."

"You must bring back my master!" said the King, not listening very carefully to the Queen, on finding her speech full of reproofs.

"Yes, you shall have him," replied she. "But not he, nor even that rough Cypierre, can teach you to reign."

"It is you, my dear mother," he exclaimed, mollified by his triumph, and throwing off the threatening and sly expression which Nature had stamped on his physiognomy.

Catherine sent Gondi to find the High Almoner. When the Florentine had discovered Amyot's retreat, and the Bishop heard that the courtier came from the Queen, he was seized with terror, and would not come out of the Abbey. In this extremity Catherine was obliged to write to him herself, and in such terms that he came back and obtained the promise of her support, but only on condition of his obeying her blindly in all that concerned the King.

This little domestic tempest being lulled, Catherine came back to the Louvre. It was more than a year since she had left it, and she now held council with her nearest friends as to how she was to deal with the young King, whom Cypierre had complimented on his firmness.

"What is to be done?" said she to the two Gondis, Rugieri, Birague, and Chiverni, now tutor and Chancellor to the Duc d'Anjou.

"First of all," said Birague, "get rid of Cypierre; he is not a courtier, he will never fall in with your views, and will think he is doing his duty by opposing you."

"Whom can I trust?" cried the Queen.

"One of us," said Birague.

"By my faith," said Gondi, "I promise to make the King as pliant as the King of Navarre."

"You let the late King die to save your other children; well, then, do as the grand Signors of Constantinople do: crush this one's passions and fancies," said Albert de Gondi. "He likes the arts, poetry, hunting, and a little girl he saw at Orleans; all this is quite enough to occupy him."

"Then you would be the King's tutor?" said Catherine, to the more capable of the two Gondis.

"If you will give me the necessary authority; it might be well to make me a Marshal of France and a Duke. Cypierre is too small a man to continue in that office. Henceforth the tutor of a King of France should be a Marshal and Duke, or something of the kind——"

"He is right," said Birague.

"Poetry and hunting," said Catherine, in a dreamy voice.

"We will hunt and make love!" cried Gondi.

"Besides," said Chiverni, "you are sure of Amyot, who will always be afraid of a drugged cup in case of disobedience, and with Gorli you will have the King in leading strings."

"You were resigned to the loss of one son to save the three others and the Crown; now you must have the courage to keep this one *occupied* to save the kingdom—to save yourself perhaps," said Ruggieri.

"He has just offended me deeply," said Catherine.

"He does not know how much he owes you; and if he did, you would not be safe," Birague replied with grave emphasis.

"It is settled," said the Queen, on whom this reply had a startling effect; "you are to be the King's governor, Gondi. The King must make me a return in favor of one of my friends for the concession I have made for that cowardly Bishop. But the fool has lost the Cardinal's hat: so long as I live I will hinder the Pope from fitting it to his head! We should have been very strong with Cardinal de Tournon to support us. What a trio they would have made: he as High Almoner with l'Hôpital and de Thou! As to the citi-

zens of Paris, I mean to make my son coax them over, and we will lean on them."

And Gondi was, in fact, made a Marshal, created Duc de Retz and tutor to the King, within a few days.

This little council was just over when Cardinal de Tournon came to announce to the Queen the messengers from Calvin. Admiral Coligny escorted them to secure them respectful treatment at the Louvre. The Queen summoned her battalion of maids of honor, and went into the great reception-room built by her husband, which no longer exists in the Louvre of our day.

At that time the staircase of the Louvre was in the clock-tower. Catherine's rooms were in the older part of the building, part of which survives in the Cour du Musée. The present staircase to the galleries was built where the *Salle des ballets* was before it. A *ballet* at that time meant a sort of dramatic entertainment performed by all the Court.

Revolutionary prejudice led to the most ridiculous mistake as to Charles IX. *à propos* to the Louvre. During the Revolution a belief defamatory of this King, whose character has been caricatured, made a monster of him. Chénier's tragedy was written under the provocation of a tablet hung up on the window of the part of the palace that projects towards the Quay. On it were these words, "From this window Charles IX. of execrable memory fired on the citizens of Paris." It may be well to point out to future historians and studious persons that the whole of that side of the Louvre, now called the Old Louvre—the projecting wing at a right angle to the Quay, connected the galleries with the Louvre by what is called the Galerie d'Apollon, and the Louvre with the Tuileries by the picture gallery—was not in existence in the time of Charles IX. The principal part of the site of the river-front, where lies the garden known as le Jardin de l'Infante, was occupied by the Hôtel de Bourbon, which belonged, in fact, to the House of Navarre. It would have been physically impossible for Charles IX. to fire from the *Louvre de Henri II.* on a boat full of Huguenots crossing the Seine, though

no could see the river from some windows, which are now built up, in that part of the palace.

Even if historians and libraries did not possess maps in which the Louvre at the time of Charles IX. is perfectly shown, the building bears in itself the refutation of the error. The several Kings who have contributed to this vast structure have never failed to leave their cipher on the work in some form of monogram. The venerable buildings, now all discolored, of that part of the Louvre that goes down to the Quay bear the initials of Henri II. and of Henri IV.; quite different from those of Henri III., who added to his H Catherine's double C in a way that looks like D to superficial observers. It was Henri IV. who was able to add his own palace, the Hôtel de Bourbon, with its gardens and domain, on to the Louvre. He first thought of uniting Catherine de' Medici's palace to the Louvre by finishing the galleries, of which the exquisite sculpture is too little appreciated.

But if no plan of Paris under Charles IX. were in existence, nor the monograms of the two Henrys, the difference in the architecture would be enough to give the lie to this calumny. The rusticated bosses of the Hôtel de la Force, and of this portion of the Louvre, are precisely characteristic of the transition from the architecture of the Renaissance to the architecture of Henri III., Henri IV., and Louis XIII.

This archaeological digression, in harmony, to be sure, with the pictures at the beginning of this narrative, enables us to see the aspect of this other part of Paris, of which nothing now remains but that portion of the Louvre, where the beautiful bas-reliefs are perishing day by day.

When the Court was informed that the Queen was about to give audience to Théodore de Bèze and Chaudien, introduced by Admiral Coligny, every one who had a right to go into the throne room hastened to be present at this interview. It was about six o'clock; Admiral Coligny had supped, and was picking his teeth as he walked upstairs between the two Calvinists. This playing with a toothpick was a confirmed habit with the Admiral; he involuntarily picked his teeth

in the middle of a battle when meditating a retreat. "Never trust the Admiral's toothpick, the Constable's 'No,' or Catherine's 'Yes,'"—was one of the proverbs of the Court at the time. And after the massacre of Saint-Bartolomew, the mob made horrible mockery of the Admiral's body, which hung for three days at Montfaucon, by sticking a grotesque toothpick between his teeth. Chroniclers have recorded this hideous jest. And, indeed, this trivial detail in the midst of a tremendous catastrophe is just like the Paris mob, which thoroughly deserves this grotesque parody of a line of Boileau's:

Le Français, né malin, créa la guillotine.

(The Frenchman, a born wag, invented the guillotine.)

In all ages, the Parisians have made fun before, during, and after the most terrible revolutions.

Théodore de Bèze was in Court dress, black silk long hose, slashed shoes, full trunks, a doublet of black silk, also slashed, and a little black velvet cloak, over which fell a fine white ruff, deeply gauffered. He wore the tuft of beard called a *virgule* (a comma) and a moustache. His sword hung by his side, and he carried a cane. All who know the pictures at Versailles, or the portraits by Odieuvre, know his round and almost jovial face, with bright eyes, and the remarkably high and broad forehead, which is characteristic of the poets and writers of that time. De Bèze had a pleasant face, which did him good service. He formed a striking contrast to Coligny, whose austere features are known to all, and to the bitter and bilious-looking Chandieu, who wore the preacher's gown and Calvinist bands.

The state of affairs in the Chamber of Deputies in our own day, and that, no doubt, in the Convention too, may enable us to understand how at that Court and at that time persons, who six months after would be fighting to the death and waging heinous warfare, would meanwhile meet, address each other with courtesy, and exchange jests.

When Coligny entered the room, Birague, who would coldly advise the massacre of Saint-Bartholomew, and the Cardinal de Lorraine, who would tell his servant Besme not to miss the Admiral, came forward to meet him, and the Piedmontese said, with a smile:

"Well, my dear Admiral, so you have undertaken to introduce these gentlemen from Geneva?"

"And you will count it to me for a crime, perhaps," replied the Admiral in jest, "while, if you had undertaken it, you would have scored it as a merit."

"Master Calvin, I hear, is very ill," said the Cardinal de Lorraine to Théodore de Bèze. "I hope we shall not be suspected of having stirred his broth for him!"

"Nay, monseigneur, you would lose too much by that," said Théodore de Bèze shrewdly.

The Duc de Guise, who was examining Chaudieu, stared at his brother and Birague, who were both startled by this speech.

"By God!" exclaimed the Cardinal, "heretics are of the right faith in keen politics!"

To avoid difficulties, the Queen, who was announced at this moment, remained standing. She began by conversing with the Connétable, who spoke eagerly of the scandal of her admitting Calvin's envoys to her presence.

"But, you see, my dear Constable, we receive them without ceremony."

"Madame," said the Admiral, approaching Catherine, "these are the two doctors of the new religion who have come to an understanding with Calvin, and have taken his instructions as to a meeting where the various Churches of France may compromise their differences."

"This is Monsieur Théodore de Bèze, my wife's very great favorite," said the King of Navarre, coming forward and taking de Bèze by the hand.

"And here is Chaudieu!" cried the Prince de Condé. "My friend the Duc de Guise knows the captain," he added, look-

ing at la Balafre; "perhaps he would like to make acquaintance with the minister."

This sally made everybody laugh, even Catherine.

"By my troth," said the Duc de Guise, "I am delighted to see a man who can so well choose a follower, and make use of him in his degree. One of your men," said he to the preacher, "endured, without dying or confessing anything, the extreme of torture; I fancy myself brave, but I do not know that I could endure so well!"

"Hm!" observed Ambroise Paré, "you said not a word when I pulled the spear out of your face at Calais."

Catherine, in the middle of the semicircle formed right and left of the maids of honor and Court officials, kept silence. While looking at the two famous Reformers, she was trying to penetrate them with her fine, intelligent, black eyes, and study them thoroughly.

"One might be the sheath and the other the blade," Albert de Gondi said in her ear.

"Well, gentlemen," said Catherine, who could not help smiling, "has your master given you liberty to arrange a public conference where you may convert to the Word of God those modern Fathers of the Church who are the glory of our realm?"

"We have no master but the Lord," said Chandieu.

"Well, you acknowledge some authority in the King of France?" said Catherine, smiling, and interrupting the minister.

"And a great deal in the Queen," added de Bèze, bowing low.

"You will see," she went on, "that the heretics will be my most dutiful subjects."

"Oh, madame!" cried Coligny, "what a splendid kingdom we will make for you! Europe reaps great profit from our divisions. It has seen one-half of France set against the other for fifty years past."

"Have we come here to hear chants in praise of heretics?" said the Connétable roughly.

"No, but to bring them to amendment," answered the Cardinal de Lorraine in a whisper, "and we hope to achieve it by a little gentleness."

"Do you know what I should have done in the reign of the King's father?" said Anne de Montmorency. "I should have sent for the Provost to hang those two rascals high and dry on the Louvre gallows."

"Well, gentlemen, and who are the learned doctors you will bring into the field?" said the Queen, silencing the Constable with a look.

"Duplessis-Mornay and Théodore de Bèze are our leaders," said Chaudieu.

"The Court will probably go to the château of Saint-Germain; and as it would not be seemly that this colloquy should take place in the same town, it shall be held in the little town of Poissy," replied Catherine.

"Shall we be safe there, madame?" asked Chaudieu.

"Oh!" said the Queen, with a sort of simplicity, "you will, no doubt, know what precautions to take. Monsieur the Admiral will make arrangements to that effect with my cousins de Guise and Montmorency."

"Fie on it all!" said the Constable; "I will have no part in it."

The Queen took Chaudieu a little way apart.

"What do you do to your sectarians to give them such a spirit?" said she. "My furrier's son was really sublime."

"We have faith," said Chaudieu.

At this moment the room was filled with eager groups, all discussing the question of this assembly, which, from the Queen's suggestion, was already spoken of as the "Convocation of Poissy." Catherine looked at Chaudieu, and felt it safe to say:

"Yes, a new faith."

"Ah, madame, if you were not blinded by your connection with the Court of Rome, you would see that we are returning to the true doctrine of Jesus Christ, who, while sanctifying the equality of souls, has given all men on earth equal rights."

"And do you think yourself the equal of Calvin?" said Catherine shrewdly. "Nay, nay, we are equals only in church. What, really? Break all bonds between the people and the throne?" cried Catherine. "You are not merely heretics; you rebel against obedience to the King while avoiding all obedience to the Pope."

She sharply turned away, and returned to Théodore de Bèze.

"I trust to you, monsieur," she said, "to carry through this conference conscientiously. Take time over it."

"I fancied," said Chaudieu to the Prince de Condé, the King of Navarre, and Admiral Coligny, "that affairs of State were taken more seriously."

"Oh, we all know exactly what we mean," said the Prince de Condé, with a significant glance at Théodore de Bèze.

The hunchback took leave of his followers to keep an assignation. This great Prince and party leader was one of the most successful gallants of the Court; the two handsomest women of the day fought for him with such infatuation, that the Maréchale de Saint-André, the wife of one of the coming Triumvirate, gave him her fine estate at Saint-Valery to win him from the Duchesse de Guise, the wife of the man who had wanted to bring his head under the axe; being unable to wean the Duc de Nemours from his flirtations with Mademoiselle de Rohan, she fell in love, meanwhile, with the leader of the Reformed party.

"How different from Geneva!" said Chaudieu to Théodore de Bèze on the little bridge by the Louvre.

"They are livelier here, and I cannot imagine why they are such traitors," replied de Bèze.

"Meet a traitor with a traitor-and-a-half," said Chaudieu in a whisper. "I have saints in Paris that I can rely on, and I mean to make a prophet of Calvin. Christophe will rid us of the most dangerous of our enemies."

"The Queen-mother, for whom the poor wretch endured torture, has already had him passed, by high-handed orders, as plunder before the Parliament, and lawyers are more apt to

tell-tales than assassins. Remember Avenelles, who sold the secret of our first attempt to take up arms."
"But I know Christophe," said Chaudieu, with an air of conviction, as he and the Calvinist parted.

Some days after the reception of Calvin's secret envoys Catherine, and towards the end of that year—for the year had begun at Easter, and the modern calendar was not introduced till this very reign—Christophe, still stretched on his armchair, was sitting on that side of the large sombre room where our story began, in such a position as to look down the river. His feet rested on a stool. Mademoiselle Annus and Babette Lallier had just renewed the application of compresses, soaked in a lotion brought by Ambroise, to the sore care Catherine had commended Christophe. When he was restored to his family, the lad had become the object of the most devoted care. Babette, with her father's permission, came to the house every morning, and did not go till the evening. Christophe, a subject of wonder to his apprentices, gave rise in the neighborhood to endless legends, which involved him in poetic mystery. He had been tortured, and the famous Ambroise Paré was exerting all his skill to save him. What, then, had he done to be cured so? On this point neither Christophe nor his father uttered a word. Catherine, now all-powerful, had an interest in keeping silence, and so had the Prince de Condé. The visits of Ambroise Paré, the surgeon to the King and the House of Guise, permitted by the Queen-mother and the Princess of Lorraine to attend a youth accused of heresy, added to the singularity of this business, which no one could get through. And then the priest of Saint-Pierre aux Boeufs came several times to see his churchwarden's son, and these visits made the causes of Christophe's condition even more inexplicable.

The old furrier, who had a plan of his own, replied evasively when his fellows of the guild, traders, and friends spoke of his son:-

"I am very happy, neighbor, to have been able to save him! You know! it is well not to put your finger between the wood and the bark. My son put his hand to the stake and took out fire enough to burn my house down!—They imposed on his youth, and we citizens never get anything but scorn and harm by hanging on to the great. This quite determines me to make a lawyer of my boy; the law courts will teach him to weigh his words and deeds. The young Queen, who is now in Scotland, had a great deal to do with it; but perhaps Christophe was very imprudent too. I went through terrible grief.—All this will probably lead to my retiring from business; I will never go to Court any more. My son has had enough of the Reformation now; it has left him with broken arms and legs. But for Ambroise, where should I be?"

Thanks to these speeches and to his prudence, a report was spread in the neighborhood that Christophe no longer followed the creed of Colas. Every one thought it quite natural that the old Syndic should wish to see his son a lawyer in the Parlement, and thus the priest's calls seemed quite a matter of course. In thinking of the old man's woes, no one thought of his ambition, which would have been deemed monstrous.

The young lawyer, who had spent ninety days on the bed put up for him in the old sitting-room, had only been out of it for a week past, and still needed the help of crutches to enable him to walk. Babette's affection and his mother's tenderness had touched Christophe deeply; still, having him in bed, the two women lectured him soundly on the subject of religion. Président de Thou came to see his god-son, and was most paternal. Christophe, as a pleader in the Parlement, ought to be a Catholic, he would be pledged to it by his oath; and the President, who never seemed to doubt the young man's orthodoxy, added these important words:

"You have been cruelly tested, my boy. I myself know nothing of the reasons Messieurs de Guise had for treating you thus; but now I exhort you to live quietly henceforth, and not to interfere in broils, for the favor of the King and

Queen will not be shown to such as brew storms. You are not a great enough man to drive a bargain with the King, like the Duke and the Cardinal. If you want to be councillor in the Parlement some day, you can only attain that high office by serious devotion to the cause of Royalty."

However, neither Monsieur de Thou's visit, nor Babette's charms, nor the entreaties of Mademoiselle Lecamus his mother, had shaken the faith of the Protestant martyr. Christophe elung all the more stontly to his religion in proportion to what he had suffered for it.

"My father will never allow me to marry a heretic," said Babette in his ear.

Christophe replied only with tears, which left the pretty girl speechless and thoughtful.

Old Lecamus maintained his dignity as a father and a Syndic, watched his son, and said little. The old man, having got back his dear Christophe, was almost vexed with himself, and repentant of having displayed all his affection for his only son; but secretly he admired him. At no time in his life had the furrier pulled so many wires to gain his ends; for he could see the ripe harvest of the crop sown with so much toil, and wished to gather it all.

A few days since he had had a long conversation with Christophe alone, hoping to discover the secret of his son's tenacity. Christophe, who was not devoid of ambition, believed in the Prince de Condé. The Prince's generous speech—which was no more than the stock-in-trade of princes—was stamped on his heart. He did not know that Condé had wished him at the devil at the moment when he bid him such a touching farewell through the bars of his prison at Orleans.

"A Gascon would have understood," the Prince had said to himself.

And in spite of his admiration for the Prince, Christophe cherished the deepest respect for Catherine, the great Queen who had explained to him in a look that she was compelled by necessity to sacrifice him, and then, during his torture, had conveyed to him in another glance an unlimited promise by an almost imperceptible tear.

During the deep calm of the ninety days and nights he had spent in recovering, the newly-made lawyer thought over the events at Blois and at Orleans. He weighed, in spite of himself, it may be said, the influence of these two patrons; he hesitated between the Queen and the Prince. He had certainly done more for Catherine than for the Reformation; and the young man's heart and mind, of course, went forth to the Queen, less by reason of this difference than because she was a woman. In such a case a man will always found his hopes on a woman rather than on a man.

"I immolated myself for her—what will she not do for me?"

This was the question he almost involuntarily asked himself as he recalled the tone in which she had said, "My poor boy!"

It is difficult to conceive of the pitch of self-consciousness reached by a man alone and sick in bed. Everything, even the care of which he is the object, tends to make him think of himself alone. By exaggerating the Prince de Condé's obligations to him, Christophe looked forward to obtaining some post at the Court of Navarre. The lad, a novice still in politics, was all the more forgetful of the anxieties which absorb party leaders, and of the swift rush of men and events which overrule them, because he lived almost in solitary imprisonment in that dark parlor. Every party is bound to be ungrateful when it is fighting for dear life; and when it has won the day, there are so many persons to be rewarded, that it is ungrateful still. The rank and file submit to this oblivion, but the captains turn against the new master who for so long has marched as their equal.

Christophe, the only person to remember what he had suffered, already reckoned himself as one of the chiefs of the Reformation by considering himself as one of its martyrs. Lecamus, the old wolf of trade, acute and clear-sighted, had guessed his son's secret thoughts; indeed, all his manœuvring was based on the very natural hesitancy that possessed the lad.

"Would not it be fine," he had said the day before to

Babette, "to be the wife of a Councillor to the Parlement; you would be addressed as madame."

"You are crazy, neighbor," said Lallier. "In the first place, where would you find ten thousand crowns a year in landed estate, which a Councillor must show, and from whom could you purchase a connection? The Queen-mother and Regent would have to give all her mind to it to get your son into the Parlement; and he smells of the stake too strongly to be admitted."

"What would you give, now, to see your daughter a Councillor's wife?"

"You want to sound the depth of my purse, you old fox!" exclaimed Lallier.

Councillor to the Parlement! The words distracted Christophe's brain.

Long after the conference was over, one morning when Christophe sat gazing at the river, which reminded him of the scene that was the beginning of all this story, of the Prince de Condé, la Renaudie, and Chaudieu, of his journey to Blois, and of all he hoped for, the Syndic came to sit down by his son with ill-disguised glee under an affectation of solemnity.

"My boy," said he, "after what took place between you and the heads of the riot at Amboise, they owed you so much that your future might very well be cared for by the House of Navarre."

"Yes," replied Christophe.

"Well," his father went on, "I have definitely applied for permission for you to purchase a legal business in Béarn. Our good friend Paré undertook to transmit the letters I wrote in your name to the Prince de Condé and Queen Jeanne.— Here, read this reply from Monsieur de Pibrac, Vice-Chancellor of Navarre:—

To Master Lecamus, Syndic of the Guild of Furriers.

"His Highness the Prince de Condé bids me express to you his regret at being unable to do anything for his fellow-

prisoner in the Tour de Saint-Aignan, whom he remembers well, and to whom, for the present, he offers the place of man-at-arms in his own company, where he will have the opportunity of making his way as a man of good heart—which he is.

"The Queen of Navarre hopes for an occasion of rewarding Master Christophe, and will not fail.

"And with this, Monsieur le Syndic, I pray God have you in His keeping.

PIBRAC,

"Chancellor of Navarre."

"Nérac."

"Nérac! Pibrac! Crac!" cried Babette. "There is nothing to be got out of these Gaseons; they think only of themselves."

Old Lecamus was looking at his son with ironical amusement.

"And he wants to set a poor boy on horseback whose knees and ankles were pounded up for him!" cried the mother. "What a shameful mockery!"

"I do not seem to see you as a Councillor in Navarre," said the old furrier.

"I should like to know what Queen Catherine would do for me if I petitioned her," said Christophe, much crest-fallen.

"She made no promises," said the old merchant, "but I am sure she would not make a fool of you, and would remember your sufferings. Still, how could she make a councillor-at-law of a Protestant citizen?"

"But Christophe has never abjured!" exclaimed Babette. "He may surely keep his own secret as to his religious opinions."

"The Prince de Condé would be less scornful of a Councillor to the Parlement of Paris," said Lecamus.

"A Councillor, father! Is it possible?"

"Yes, if you do nothing to upset what I am managing for you. My neighbor Lallier here is ready to pay two hundred

thousand livres, if I add as much again, for the purchase of a fine estate entailed on the heirs male, which we will hand over to you."

"And I will add something more for a house in Paris," said Lallier.

"Well, Christophe?" said Babette.

"You are talking without the Queen," replied the young lawyer.

Some days after this bitter mortification, an apprentice brought this brief note to Christophe:

"Chaudieu wishes to see his son."

"Bring him in," said Christophe.

"O my saint and martyr!" cried the preacher, embracing the young man, "have you got over your sufferings?"

"Yes, thanks to Paré."

"Thanks to God, who gave you strength to endure them! But what is this I hear? You have passed as a pleader, you have taken the oath of fidelity, you have confessed the Whore, the Catholic, Apostolic, Romish Church."

"My father insisted."

"But are we not to leave father and mother and children and wife for the sacred cause of Calvinism, and to suffer all things?—Oh, Christophe, Calvin, the great Calvin, the whole party, the whole world, the future counts on your courage and your greatness of soul! We want your life."

There is this strange feature in the mind of man: the most devoted, even in the act of devoting himself, always builds up a romance of hope even in the most perilous crisis. Thus, when on the river under the Pont au Change, the prince, the soldier, and the preacher had required Christophe to carry to Queen Catherine the document which, if discovered, would have cost him his life, the boy had trusted to his wit, to chance, to his perspicacity, and had boldly marched on between the two formidable parties—the Guises and the Queen—who had so nearly crushed him. While in the torture-chamber he still had said to himself, "I shall live through it—it is only pain!"

But at this brutal command, "Die!" to a man who was still helpless, hardly recovered from the injuries he had suffered, and who clung all the more to life for having seen death so near, it was impossible to indulge in any such illusions.

Christophe calmly asked, "What do you want of me?"

"To fire a pistol bravely, as Stuart fired at Minard."

"At whom?"

"The Duc de Guise."

"Assassination?"

"Revenge!—Have you forgotten the hundred gentlemen massacre on one scaffold! A child, little d'Aubigné, said as he saw the butchery, 'They have beheaded all France.'"

"We are to take blows and not to return them, is the teaching of the Gospel," replied Christophe. "If we are to imitate the Catholics, of what use is it to reform the Church?"

"Oh, Christophe, they have made a lawyer of you, and you argue!" said Chaudieu.

"No, my friend," the youth replied. "But principles are ungrateful, and you and yours will only be the playthings of the House of Bourbon."

"Oh, Christophe, if you had only heard Calvin, you would know that we can turn them like a glove! The Bourbons are the glove, and we the hand."

"Read this," said Christophe, handing Pibrac's letter to the minister.

"Alas, boy! you are ambitious: you can no longer sacrifice yourself;" and Chaudieu went away.

Not long after this visit, Christophe, with the families of Lallier and Lecamus, had met to celebrate the plighting of Babette and Christophe in the old parlor, whence Christophe's couch was now removed, for he could climb the stairs now, and was beginning to drag himself about without crutches. It was nine in the evening, and they waited for Aubroise Paré. The family notary was sitting at a table covered with papers. The furrier was selling his house and

business to his head-clerk, who was to pay forty thousand livres down for the house, and to mortgage it as security for the stock-in-trade, besides paying twenty thousand livres on account.

Lecanus had purchased for his son a magnificent house in the Rue de Saint-Pierre aux Beufs, built of stone by Philibert de l'Orme, as a wedding gift. The Syndic had also spent two hundred and fifty thousand livres out of his fortune, Lallier paying an equal sum, for the acquisition of a fine manor and estate in Picardy, for which five hundred thousand livres were asked. This estate being a dependence of the Crown, letters patent from the King—called letters of rescript—were necessary, besides the payment of considerable fines and fees. Thus the actual marriage was to be postponed till the royal signature could be obtained.

Though the citizens of Paris had obtained the right of purchasing manors and lands, the prudence of the Privy Council had placed certain restrictions on the transfer of lands belonging to the Crown; and the estate on which Lecanus had had his eye for the last ten years was one of these. Ambroise had undertaken to produce the necessary permission this very evening. Old Lecanus went to and fro between the sitting-room and the front door with an impatience that showed the eagerness of his ambition.

At last Ambroise appeared.

"My good friend!" exclaimed the surgeon in a great fuss, and looking at the supper-table, "what is your napery like?"

"Very good.—Now bring waxlights, and make haste, make haste. Bring out the best of everything you have."

"What is the matter?" asked the priest of Saint-Pierre aux Beufs.

"The Queen-mother and the King are coming to sup with you," replied the surgeon. "The Queen and King expect to meet here an old Counsellor, whose business is to be sold to Christophe, and Monsieur de Thou, who has managed the bargain. Do not look as if you expected them; I stole out of the Louvre."

In an instant all were astir. Christophe's mother and Babette's aunt trotted about in all the flurry of housewives taken by surprise. In spite of the confusion into which the announcement had thrown the party, preparations were made with miraculous energy. Christophe, amazed, astounded, overpowered by such condescension, stood speechless, looking on at all the bustle.

"The Queen and the King here!" said the old mother.

"The Queen?" echoed Babette; "but what for, what to do?"

Within an hour everything was altered; the old room was smartened up, the table shone. A sound of horses was heard in the street. The gleam of torches carried by the mounted escort brought all the neighbors' noses to the windows. The rush was soon over; no one was left under the arcade but the Queen-mother and her son, King Charles IX., Charles de Gondi, Master of the Wardrobe, and tutor to the King; Monsieur de Thon, the retiring Councillor; Pinard, Secretary of State, and two pages.

"Good folks," said the Queen as she went in, "the King, my son, and I have come to sign the marriage contract of our furrier's son, but on condition that he remains a Catholic. Only a Catholic can serve in the Parlement, only a Catholic can own lands dependent on the Crown, only a Catholic can sit at table with the King—what do you say, Pinard?"

The Secretary of State stepped forward, holding the letters patent.

"If we are not all Catholics here," said the little King, "Pinard will throw all the papers into the fire; but we are all Catholics?" he added, looking round proudly enough at the company.

"Yes, Sire," said Christophe Lecamus, bending the knee, not without difficulty, and kissing the hand the young King held out to him.

Queen Catherine, who also held out her hand to Christophe, pulled him up rather roughly, and leading him into a corner, said:

"Understand, boy, no subterfuges! We are playing an honest game?"

"Yes, madame," he said, dazzled by this splendid reward and by the honor the grateful Queen had done him.

"Well, then, Master Lecamus, the King, my son, and I permit you to purchase the offices and appointments of this good man Groslay, Councillor to the Parlement, who is here," said the Queen. "I hope, young man, that you will follow in the footsteps of your Lord President."

De Thou came forward and said:

"I will answer for him, madame."

"Very well, then proceed, notary," said Pinard.

"Since the King, our master, does us the honor of signing my daughter's marriage-contract," cried Lallier, "I will pay the whole price of the estate."

"The ladies may be seated," said the young King graciously. "As a wedding gift to the bride, with my mother's permission, I remit my fines and fees."

Old Lecamus and Lallier fell on their knees and kissed the boy-King's hand.

"By Heaven, Sire, what loads of money these citizens have!" said Gondi in his ear.

And the young King laughed.

"Their Majesties being so graciously inclined," said old Lecamus, "will they allow me to present to them my successor in the business, and grant him the royal patent as furrier to their Majesties?"

"Let us see him," said the King, and Lecamus brought forward his successor, who was white with alarm.

Old Lecamus was shrewd enough to offer the young King a silver cup which he had bought from Benvenuto Cellini when he was staying in Paris at the Tour de Nesle, at a cost of not less than two thousand crowns.

"Oh, mother! what a fine piece of work!" cried the youth, lifting the cup by its foot.

"It is Florentine," said Catherine.

"Pardon me, madame," said Lecamus; "it was made in

France, though by a Florentine. If it had come from Florence, it should have been the Queen's; but being made in France, it is the King's."

"I accept it, my friend," cried Charles IX., "and henceforth I drink out of it."

"It is good enough," the Queen remarked, "to be included among the Crown treasure."

"And you, Master Ambroise," she went on in an undertone, turning to the surgeon, and pointing to Christophe, "have you cured him? Will he walk?"

"He will fly," said the surgeon, with a smile. "You have stolen him from us very cleverly!"

"The abbey will not starve for lack of one monk!" replied the Queen, in the frivolous tone for which she has been blamed, but which lay only on the surface.

The supper was cheerful: the Queen thought Babette pretty, and, like the great lady she was, she slipped a diamond ring on the girl's finger in compensation for the value of the silver cup.

King Charles IX., who afterwards was perhaps rather too fond of thus invading his subjects' homes, supped with a good appetite: then, on a word from his new tutor, who had been instructed, it is said, to efface the virtuous teaching of Cypierre, he incited the President of Parliament, the old retired councillor, the Secretary of State, the priest, the notary, and the citizens to drink so deep, that Queen Catherine rose to go at the moment when she saw that their high spirits were becoming uproarious.

As the Queen rose, Christophe, his father, and the two women took up tapers to light her as far as the door of the shop. Then Christophe made so bold as to pull the Queen's wide sleeve and give her a meaning look. Catherine stopped, dismissed the old man and the women with a wave of her hand, and said to the young man—"What?"

"If you can make any use of the information, madame," said he, speaking close to the Queen's ear, "I can tell you that assassins are plotting against the Duc de Guise's life."

"You are a loyal subject," said Catherine with a smile, "and I will never forget you."

She held out her hand, famous for its beauty, drawing off her glove as a mark of special favor. And Christophe, as he kissed that exquisite hand, was more Royalist than ever.

"Then I shall be rid of that wretch without my having anything to do with it," was her reflection as she put on her gloves.

She mounted her mule and returned to the Louvre with her two pages.

Christophe drank, but he was gloomy; Paré's austere face reproached him for his apostasy; however, later events justified the old Syndic. Christophe would certainly never have escaped in the massacre of Saint-Bartholomew; his wealth and lands would have attracted the butchers. History has recorded the cruel fate of the wife of Lallier's successor, a beautiful woman, whose naked body remained hanging by the hair for three days to one of the starlings of the Pont au Change. Babette could shudder then as she reflected that such a fate might have been hers if Christophe had remained a Calvinist, as the Reformers were soon generally called. Calvin's ambition was fulfilled, but not till after his death.

This was the origin of the famous Lecamus family of lawyers. Tallemant des Réaux was mistaken in saying they had come from Picardy. It was afterwards to the interest of the Lecamus family to refer their beginnings to the time when they had acquired their principal estate, situated in that province.

Christophe's son, and his successor under Louis XIII., was the father of that rich President Lecamus, who in Louis XIV.'s time built the magnificent mansion which divided with the Hôtel Lambert the admiration of Parisians and foreigners, and which is certainly one of the finest buildings in Paris. This house still exists in the Rue de Thorigny, though it was pillaged at the beginning of the Revolution, as belonging to Monsieur de Juigné, Archbishop of Paris. All the paintings

REGENT

MILSON

MILSON

were then defaced, and the lodgers who have since dwelt there have still further damaged it. This fine residence, earned in the old house in the Rue de la Pelleterie, still shows what splendid results were then the outcome of family spirit. We may be allowed to doubt whether modern individualism, resulting from the repeated equal division of property, will ever raise such edifices.

PART II

THE RUGGERI'S SECRET

BETWEEN eleven o'clock and midnight, towards the end of October 1573, two Florentines, brothers, Albert de Gondi, Marshal of France, and Charles de Gondi la Tour, Master of the Wardrobe to King Charles IX., were sitting at the top of a house in the Rue Saint-Honoré on the edge of the gutter. Such gutters were made of stone; they ran along below the roof to catch the rain-water, and were pierced here and there with long gargoyles carved in the form of grotesque creatures with gaping jaws. In spite of the zeal of the present generation in the destruction of ancient houses, there were still in Paris many such gutter-spouts when, not long since, the police regulations as to waste-pipes led to their disappearance. A few sculptured gutters are still to be seen in the Saint-Antoine quarter, where the low rents have kept owners from adding rooms in the roof.

It may seem strange that two persons invested with such important functions should have chosen a perch more befitting cats. But to any one who has hunted through the historical curiosities of that time, and seen how many interests were complicated about the throne, so that the domestic politics of France can only be compared to a tangled skein of thread, these two Florentines are really cats, and quite in their place in the gutter. Their devotion to the person of Catherine de' Medici, who had transplanted them to the French Court, required them to shirk none of the consequences of their intrusion there.

But to explain how and why these two courtiers were perched up there, it will be necessary to relate a scene which

had just taken place within a stone's throw of this gutter, at the Louvre, in the fine brown room—which is, perhaps, all that remains of Henri II.'s apartments—where the Court was in attendance after supper on the two Queens and the King. At that time middle-class folk supped at six o'clock, and men of rank at seven; but people of exquisite fashion supped between eight and nine; it was the meal we nowadays call dinner.

Some people have supposed that etiquette was the invention of Louis XIV.; but this is a mistake; it was introduced into France by Catherine de' Medici, who was so exacting that the Connétable Anne de Montmorency had more difficulty in obtaining leave to ride into the courtyard of the Louvre than in winning his sword, and even then the permission was granted only on the score of his great age. Etiquette was slightly relaxed under the first three Bourbon Kings, but assumed an Oriental character under Louis the Great, for it was derived from the Lower Empire, which borrowed it from Persia. In 1573 not only had very few persons a right to enter the courtyard of the Louvre with their attendants and torches, just as in Louis XIV.'s time only dukes and peers might drive under the porch, but the functions which gave the privilege of attending their Majesties after supper could easily be counted. The Maréchal de Retz, whom we have just seen keeping watch on the gutter, once offered a thousand crowns of that day to the clerk of the closet to get speech of Henri III. at an hour when he had no right of *entrée*. And how a certain venerable historian mocks at a view of the courtyard of the château of Blois, into which the draughtsman introduced the figure of a man on horseback!

At this hour, then, there were at the Louvre none but the most eminent persons in the kingdom. Queen Elizabeth of Austria and her mother-in-law, Catherine de' Medici, were seated to the left of the fireplace. In the opposite corner the King, sunk in his armchair, affected an apathy excusable on the score of digestion, for he had eaten like a prince re-

turned from hunting. Possibly, too, he wished to avoid speech in the presence of so many persons whose interest it was to detect his thoughts.

The courtiers stood, hat in hand, at the further end of the room. Some conversed in undertones; others kept an eye on the King, hoping for a glance or a word. One, being addressed by the Queen-mother, conversed with her for a few minutes. Another would be so bold as to speak a word to Charles IX., who replied with a nod or a short answer. A German noble, the Count of Solern, was standing in the chimney corner by the side of Charles V.'s granddaughter, with whom he had come to France. Near the young Queen, seated on a stool, was her lady-in-waiting, the Countess Fieschi, a Strozzi, and related to Catherine. The beautiful Madame de Sauves, a descendant of Jacques Cœur, and mistress in succession of the King of Navarre, of the King of Poland, and of the Duc d'Alençon, had been invited to supper, but she remained standing, her husband being merely a secretary of State. Behind these two ladies were the two Gondi, talking to them. They alone were laughing of all the dull assembly. Gondi, made Duc de Retz and Gentleman of the Bedchamber, since obtaining the Marshal's bâton though he had never commanded an army, had been sent as the King's proxy to be married to the Queen at Spire. This honor plainly indicated that he, like his brother, was one of the few persons whom the King and Queen admitted to a certain familiarity.

On the King's side the most conspicuous figure was the Maréchal de Tavannes, who was at Court on business; Neufville de Villeroy, one of the shrewdest negotiators of the time, who laid the foundation of the fortunes of his family; Messieurs de Birague and de Chiverni, one in attendance on the Queen-mother, the other Chancellor of Anjou and of Poland, who, knowing Catherine's favoritism, had attached himself to Henry III., the brother whom Charles IX. regarded as an enemy; Strozzi, a cousin of Queen Catherine's, and a few more gentlemen, among whom were to be noted

the old Cardinal de Lorraine, and his nephew, the young Duc de Guise, both very much kept at a distance by Catherine and by the King. These two chiefs of the Holy Alliance, afterwards known as the League, established some years since with Spain, made a display of the submission of servants who await their opportunity to become the masters; Catherine and Charles IX. were watching each other with mutual attention.

At this Court—as gloomy as the room in which it had assembled—each one had reasons for sadness or absence of mind. The young Queen was enduring all the torments of jealousy, and disguised them ineffectually by attempting to smile at her husband, whom she adored as a pious woman of infinite kindness. Marie Touchet, Charles IX.'s only mistress, to whom he was chivalrously faithful, had come home a month since from the château of Fayet, in Dauphiné, whither she had retired for the birth of her child; and she had brought back with her the only son Charles IX. ever had—Charles, at first Comte d'Auvergne, and afterwards Duc d'Angoulême.

Besides the grief of seeing her rival the mother of the King's son, while she had only a daughter, the poor Queen was enduring the mortification of complete desertion. During his mistress' absence, the King had made it up with his wife with a vehemence which history mentions as one of the causes of his death. Thus Marie Touchet's return made the pious Austrian princess understand how little her husband's heart had been concerned in his love-making. Nor was this the only disappointment the young Queen had to endure in this matter; till now Catherine de' Medici had seemed to be her friend; but, in fact, her mother-in-law, for political ends, had encouraged her son's infidelity, and preferred to support the mistress rather than the wife. And this is the reason why.

When Charles IX. first confessed his passion for Marie Touchet, Catherine looked with favor on the girl for reasons affecting her own prospects of dominion. Marie

Touchet was brought to Court at a very early age, at the time of life when a girl's best feelings are in their bloom; he loved the King passionately for his own sake. Terrified at the gulf into which ambition had overthrown the Duchesse de Valentinois, better known as Diane de Poitiers, she was afraid too, no doubt, of Queen Catherine, and preferred happiness to splendor. She thought perhaps that a pair of lovers so young as she and the King were could not hold their own against the Queen-mother.

And, indeed, Marie, the only child of Jean Touchet, the lord of Beauvais and le Quillard, King's Councillor, and Lieutenant of the Bailiwick of Orleans, half-way between the citizen class and the lowest nobility, was neither altogether a noble nor altogether *bourgeoise*, and was probably ignorant of the objects of innate ambition aimed at by the Pisseleus and the Saint-Valliers, women of family who were struggling for their families with the secret weapons of love. Marie Touchet, alone, and of no rank, spared Catherine de' Medici the annoyance of finding in her son's mistress the daughter of some great house who might have set up for her rival.

Jean Touchet, a wit in his day, to whom some poets dedicated their works, wanted nothing of the Court. Marie, a young creature, with no following, as clever and well-informed as she was simple and artless, suited the Queen-mother to admiration, and won her warm affection.

In point of fact, Catherine persuaded the Parlement to acknowledge the son which Marie Touchet bore to the King in the month of April, and she granted him the title of Comte d'Auvergne, promising the King that she would leave the boy her personal estate, the *Comtés* of Auvergne and Lauraguais. Afterwards, Marguerite, Queen of Navarre, disputed the gift when she became Queen of France, and annulled it; but later still, Louis XIII., out of respect to the Royal blood of the Valois, indemnified the Comte d'Auvergne by making him Due d'Angoulême.

Catherine had already given Marie Touchet, who asked for nothing, the manor of Belleville, an estate without a title,

near Vincennes, whither she came when, after hunting, the King slept at that Royal residence. Charles IX. spent the greater part of his later days in that gloomy fortress, and, according to some authors, ended his days there with Louis XII. had ended his. Though it was very natural that a lover so entirely captivated should lavish on the woman he adored fresh proofs of affection when he had to expiate his legitimate infidelities, Catherine, after driving her son back to his wife's arms, certainly pleaded for Marie Touchet as women can, and had won the King back to his mistress again. Whatever could keep Charles IX. employed in anything but politics was pleasing to Catherine; and the kind intentions she expressed towards this child for the moment deceived Charles IX., who was beginning to regard her as his enemy.

The motives on which Catherine acted in this business escaped the discernment of the Queen, who, according to Brantôme, was one of the gentlest Queens that ever reigned, and who did no harm nor displeasure to any one, even reading her Hours in secret. But this innocent Princess began to perceive what gulfs yawn round a throne, a terrible discovery which might well make her feel giddy; and some still worse feeling must have inspired her reply to one of her ladies, who, at the King's death, observed to her that if she had had a son, she would be Queen-mother and Regent:

"Ah, God be praised that He never gave me a son! What would have come of it? The poor child would have been robbed, as they tried to rob the King my husband, and I should have been the cause of it.—God has had mercy on the kingdom, and has ordered everything for the best."

This Princess, of whom Brantôme thinks he has given an ample description when he had said that she had a complexion of face as fine and delicate as that of the ladies of her Court, and very pleasing, and that she had a beautiful shape though but of middle height, was held of small account at the Court; and the King's state affording her an excuse for her double grief, her demeanor added to the gloomy hues of a picture to which a young Queen less cruelly

stricken than she was might have given some brightness. The pious Elizabeth was at this crisis a proof of the fact that qualities which add lustre to a woman in ordinary life may be fatal in a Queen. A Princess who did not devote her whole night to prayer would have been a valuable ally for Charles IX., who found no help either in his wife or in his mistress.

As to the Queen-mother, she was absorbed in watching the King; he during supper had made a display of high spirits, which she interpreted as assumed to cloak some plan against herself. Such sudden cheerfulness was in too strong a contrast to the fractious humor he had betrayed by his persistency in hunting, and by a frenzy of toil at his forge, where he wrought iron, for Catherine to be duped by it. Though she could not guess what statesman was lending himself to these schemes and plots—for Charles IX. could put his mother's spies off the scent—Catherine had no doubt that some plan against her was in the wind.

The unexpected appearance of Tavannes, arriving at the same time as Strozzi, whom she had summoned, had greatly aroused her suspicions. By her power of organization Catherine was superior to the evolution of circumstances; but against sudden violence she was powerless.

As many persons know nothing of the state of affairs, complicated by the multiplicity of parties which then racked France, each leader having his own interests in view, it is needful to devote a few words to describing the dangerous crisis in which the Queen-mother had become entangled. And as this will show Catherine de' Medici in a new light, it will carry us to the very core of this narrative.

Two words will fully summarize this strange woman, so interesting to study, whose influence left such deep traces on France. These two words are dominion and astrology. Catherine de' Medici was excessively ambitious; she had no passion but for power. Superstitious and a fatalist, as many a man of superior mind has been, her only sincere belief was in the occult sciences. Without this twofold light, she must always remain misunderstood; and by giving the first place

to her faith in astrology, a light will be thrown on the two philosophical figures of this Study.

There was a man whom Catherine clung to more than to her children; this man was Cosmo Ruggieri. She gave him rooms in her Hôtel de Soissons; she had made him her chief counselor, instructing him to tell her if the stars ratified the advice and common-sense of her ordinary advisers.

Certain curious antecedent facts justified the power which Ruggieri exerted over his mistress till her latest breath. One of the most learned men of the sixteenth century was beyond doubt the physician to Catherine's father, Lorenzo de' Medici, Duke of Urbino. This leech was known as Ruggiero the elder (*vecchio Ruggier*, and in French *Roger l'Ancien*, with authors who have written concerning alchemy), to distinguish him from his two sons, Lorenzo Ruggiero, called the Great by writers on the Cabala, and Cosmo Ruggiero, Catherine's astrologer, also known as *Roger* by various French historians. French custom altered their name to Ruggieri, as it did Catherine's from Medici to Medicis.

The elder Ruggieri, then, was so highly esteemed by the family of the Medici that the two Dukes, Cosmo and Lorenzo, were godfathers to his sons. In his capacity of mathematician, astrologer, and physician to the Ducal House—three offices that were often scarcely distinguished—he cast the horoscope of Catherine's nativity, in concert with Bazile, the famous mathematician. At that period the occult sciences were cultivated with an eagerness which may seem surprising to the sceptical spirits of this supremely analytical age, who perhaps may find in this historical sketch the germ of the positive sciences which flourish in the nineteenth century—bereft, however, of the poetic grandeur brought to them by the daring speculators of the sixteenth: for they, instead of applying themselves to industry, exalted art and vivified thought. The protection universally granted to these sciences by the sovereigns of the period was indeed justified by the admirable works of inventors who, starting from the search for the *magnum opus*, arrived at astonishing results.

Never, in fact, were rulers more curious for these mysteries. The Fugger family, in whom every modern Lucullus must recognize his chiefs, and every banker his masters, were beyond a doubt men of business, not to be caught nodding; well, these practical men, while lending the capitalized wealth of Europe to the sovereigns of the sixteenth century—who ran into debt quite as handsomely as those of to-day—these illustrious entertainers of Charles V. furnished funds for the retorts of Paracelsus. At the beginning of the sixteenth century, Ruggieri the elder was the head of that secret college whence came Cardan, Nostradamus, and Agrippa, each in turn physician to the Valois; and all the astronomers, astrologers, and alchemists who at that period crowded to the courts of the Princes of Christendom, and who found especial welcome and protection in France from Catherine de' Medici.

In the horoscope cast for Catherine by Bazile and Ruggieri the elder, the principal events of her life were predicted with an accuracy that is enough to drive disbelievers to despair. This forecast announced the disasters which, during the siege of Florence, affected her early life, her marriage with a Prince of France, his unexpected accession to the throne, the birth and the number of her children. Three of her sons were to reign in succession, her two daughters were to become queens; all were to die childless. And this was all so exactly verified, that many historians have regarded it as a prophecy after the event.

It is well known that Nostradamus brought to the château of Chammont, whither Catherine went at the time of la Renaudie's conspiracy, a woman who had the gift of reading the future. Now in the time of Francis II., when the Queen's sons were still children and in good health, before Elizabeth de Valois had married Philip II. of Spain, or Marguerite de Valois had married Henri de Bourbon, King of Navarre, Nostradamus and this soothsayer confirmed all the details of the famous horoscope.

This woman, gifted no doubt with second-sight, and one of the extensive association of indefatigable inquirers for

the *magnum opus*, though her life has evaded the ken of history, foretold that the last of these children to wear the crown would perish assassinated. Having placed the Queen in front of a magical mirror in which a spinning-wheel was reflected, each child's face appearing at the end of a spoke, the soothsayer made the wheel turn, and the Queen counted the number of turns. Each turn was a year of a reign. When Henri IV. was placed on the wheel, it went round twenty-two times. The woman—some say it was a man—told the terrified Queen that Henri de Bourbon would certainly be King of France, and reign so many years. Queen Catherine vowed a mortal hatred of the Béarnais on hearing that he would succeed the last, murdered Valois.

Curious to know what sort of death she herself would die, she was warned to beware of Saint-Germain. Thenceforth, thinking that she would be imprisoned or violently killed at the château of Saint-Germain, she never set foot in it, though, by its nearness to Paris, it was infinitely better situated for her plans than those where she took refuge with the King in troubled times. When she fell ill, a few days after the Duc de Guise was assassinated, during the assembly of the States-General at Blois, she asked the name of the prelate who came to minister to her. She was told that his name was Saint-Germain.

"I am a dead woman!" she cried.

She died the next day, having lived just the number of years allotted to her by every reading of her horoscope.

This scene, known to the Cardinal de Lorraine, who ascribed it to the Black Art, was being realized; Francis II. had reigned for two turns only of the wheel, and Charles IX. was achieving his last. When Catherine spoke these strange words to her son Henri as he set out for Poland, "You will soon return!" they must be ascribed to her faith in the occult sciences, and not to any intention of poisoning Charles IX. Marguerite de France was now Queen of Navarre; Elizabeth was Queen of Spain; the Duc d'Anjou was King of Poland.

Many other circumstances contributed to confirm Catherine's belief in the occult sciences. On the eve of the tournament where Henri II. was mortally wounded, Catherine saw the fatal thrust in a dream. Her astrological council, consisting of Nostradamus and the two Ruggieri, had foretold the King's death. History has recorded Catherine's earnest entreaties that he should not enter the lists. The prognostic, and the dream begotten of the prognostic, were verified.

The chronicles of the time relate another and not less strange fact. The courier who brought news of the victory of Moncontour arrived at night, having ridden so hard that he had killed three horses. The Queen-mother was roused, and said, "I knew it."

"In fact," says Brantôme, "she had the day before announced her son's success and some details of the fight."

The astrologer attached to the House of Bourbon foretold that the youngest of the Princes in direct descent from Saint-Louis, the son of Antoine de Bourbon, would be King of France. This prophecy, noted by Sully, was fulfilled precisely as described by the horoscope, which made Henri IV. remark that by dint of lies these astrologers hit on the truth.

Be this as it may, most of the clever men of the time believed in the far-reaching "science of the Magi," as it was called by the masters of astrology—or sorcery, as it was termed by the people—and they were justified by the verification of horoscopes.

It was for Cosmo Ruggieri, her mathematician and astrologer—her wizard, if you will—that Catherine erected the pillar against the corn-market in Paris, the only remaining relic of the Hôtel de Soissons. Cosmo Ruggieri, like confessors, had a mysterious influence which satisfied him, as it does them. His secret ambition, too, was superior to that of vulgar minds. This man, depicted by romance-writers and playwrights as a mere juggler, held the rich abbey of Saint-Mahé in Lower Brittany, and had refused high ecclesiastical preferment; the money he derived in abundance from the superstitious mania of the time was sufficient for his private

RIGHT
MILSON
LIBRARY

undertakings; and the Queen's hand, extended to protect her head, preserved every hair of it from harm.

As to Catherine's devouring thirst for dominion, her desire to acquire power was so great that, in order to grasp it, she could ally herself with the Guises, the enemies of the throne; and to keep the reins of State in her own hands, she adopted every means, sacrificing her friends, and even her children. This woman could not live without the intrigues of rule, as a gambler cannot live without the excitement of play. Though she was an Italian and a daughter of the luxurious Medici, the Calvinists, though they calumniated her plentifully, never accused her of having a lover.

Appreciating the maxim "Divide to reign," for twelve years she had been constantly playing off one force against another. As soon as she took the reins of government into her hands, she was compelled to encourage discord to neutralize the strength of two rival Houses and save the throne. This necessary system justified Henri II.'s foresight. Catherine was the inventor of the political see-saw, imitated since by every Prince who has found himself in a similar position; she upheld, by turns, the Calvinists against the Guises, and the Guises against the Calvinists. Then, after using the two creeds to check each other in the heart of the people, she set the Duc d'Anjou against Charles IX. After using things to counteract each other, she did the same with men, always keeping the clue to their interests in her own hands.

But in this tremendous game, which requires the head of a Louis XI. or a Louis XVIII., the player inevitably is the object of hatred to all parties, and is condemned to win unflinchingly, for one lost battle makes every interest his enemy, until indeed by dint of winning he ends by finding no one to play against him. The greater part of Charles IX.'s reign was the triumph of the domestic policy carried out by this wonderful woman. What extraordinary skill Catherine must have brought into play to get the chief command of the army given to the Duc d'Anjou, under a brave young King thirsting for glory, capable and generous—and in the face of the

Cométable Anne de Montmorency! The Duc d'Anjou, in the eyes of all Europe, reaped the honors of Saint-Bartholomew's Day, while Charles IX. had all the odium. After instilling into the King's mind a spurious and covert jealousy of his brother, she worked upon this feeling so as to exhaust Charles IX.'s really fine qualities in the intrigues of rivalry with his brother. Cypierre, their first tutor, and Amyot, Charles IX.'s preceptor, had made their royal charge so noble a man, and had laid the foundations of so great a reign, that the mother hated the son from the very first day when she feared to lose her power after having conquered it with so much difficulty.

These facts have led certain historians to believe that the Queen-mother had a preference for Henri III.; but her behavior at this juncture proves that her heart was absolutely indifferent towards her children. The Duc d'Anjou, when he went to govern Poland, robbed her of the tool she needed to keep Charles IX.'s mind fully occupied by these domestic intrigues, which had hitherto neutralized his energy by giving food to his vehement feelings. Catherine then hatched the conspiracy of la Mole and Coconnas, in which the Duc d'Alençon had a hand; and he, when he became Duc d'Anjou on his brother's being made King, lent himself very readily to his mother's views, and displayed an ambition which was encouraged by his sister Marguerite, Queen of Navarre.

This plot, now ripened to the point which Catherine desired, aimed at putting the young Duke and his brother-in-law, the King of Navarre, at the head of the Calvinists, at seizing Charles IX., thus making the King, who had no heir, a prisoner, and leaving the throne free for the Duke, who proposed to establish Calvinism in France. Only a few days before his death, Calvin had won the reward he hoped for—the Reformed creed was called Calvinism in his honor.

La Mole and Coconnas had been arrested fifty days before the night on which this scene opens, to be beheaded in the following April; and it le Laboureur and other judicious writers had not amply proved that they were the victims of

the Queen-mother, Cosmo Ruggieri's participation in the affair would be enough to show that she secretly directed it. This man, suspected and hated by the King for reasons which will be presently sufficiently explained, was implicated by the inquiries. He admitted that he had furnished la Mole with an image representing the King and stabbed to the heart with two needles. This form of witchcraft was at that time a capital crime. This kind of bedevilment (called in French *enrouler*, from the Latin *vultus*, it is said) represented one of the most infernal conceptions that hatred could imagine, and the word admirably expresses the magnetic and terrible process carried on, in occult science, by constantly active malevolence on the person devoted to death; its effects being incessantly suggested by the sight of the wax figure. The law at that time considered, and with good reason, that the idea thus embodied constituted high treason. Charles IX. desired the death of the Florentine; Catherine, more powerful, obtained from the Supreme Court, through the intervention of her Counsellor Lecamus, that her astrologer should be condemned only to the galleys. As soon as the King was dead, Ruggieri was pardoned by an edict of Henri III.'s, who reinstated him in his revenues and received him at Court.

Catherine had, by this time, struck so many blows on her son's heart, that at this moment he was only anxious to shake off the yoke she had laid on him. Since Marie Touchet's absence, Charles IX., having nothing to occupy him, had taken to observing very keenly all that went on around him. He had set very skilful snares for certain persons whom he had trusted, to test their fidelity. He had watched his mother's proceedings, and had kept her in ignorance of his own, making use of all the faults she had inculcated in order to deceive her. Eager to efface the feeling of horror produced in France by the massacre of Saint-Bartholomew, he took an active interest in public affairs, presided at the council, and tried by well-planned measures to seize the reins of government. Though the Queen might have attempted to counteract her son's en-

leavors by using all the influence that maternal authority and her habit of dominion could have over his mind, the downward course of distrust is so rapid that, at the first leap, the son had gone too far to be recalled.

On the day when his mother's words to the King of Poland were repeated to Charles IX., he already felt so ill that the most hideous notions dawned on his mind; and when such suspicious take possession of a son and a King, nothing can remove them. In fact, on his deathbed his mother was obliged to interrupt him, exclaiming, "Do not say that, monsieur!" when Charles IX., intrusting his wife and daughter to the care of Henri IV., was about to put him on his guard against Catherine.

Though Charles IX. never failed in the superficial respect which she was so jealous, and she never called the Kings, her sons, anything but monsieur, the Queen-mother had, for some months past, detected in Charles' manner the ill-disguised irony of revenge held in suspense. But he must be a clever man who could deceive Catherine. She held in her hand this conspiracy of the Duc d'Alençon and la Mole, so as to be able to divert Charles' efforts at emancipation by his new rivalry of a brother; but before making use of it, she was anxious to dissipate the want of confidence which might make her reconciliation with the King impossible—for how could he leave the power in the hands of a mother who was capable of poisoning him?

Indeed, at this juncture she thought herself so far in danger that she had sent for Strozzi, her cousin, a soldier famous for his death. She held secret councils with Birague and the Guandis, and never had she so frequently consulted the oracle of the Hôtel de Soissons.

Though long habits of dissimulation and advancing years had given Catherine that Abbess-like countenance, haughty and ascetic, expressionless and yet deep, reserved but scrutinizing, and so remarkable for any student of her portraits, those about her perceived a cloud over this cold, Florentine empress. No sovereign was ever a more imposing figure than

this woman had made herself since the day when she had succeeded in coereing the Guises atier the death of Francis II. Her black velvet hood, with a peak over the forehead, for she never went out of mourning for Henri II., was, as it were, a womanly cowl round her cold, imperious features, to which she could, however, on occasion, give insinuating Italian cha.n. She was so well made, that she introduced the fashion for women to ride on horseback in such a way as to display their legs; this is enough to prove that hers were of perfect form. Every lady in Europe thenceforth rode on a side-saddle, *à la planchette*, for France had long set the fashions.

To any one who can picture this impressive figure, the scene in the great room that evening has an imposing aspect. The two Queens, so unlike in spirit, in beauty, and in dress, and almost at daggers drawn, were both much too absent-minded to give the impetus for which the courtiers waited to raise their spirits.

The dead secret of the drama which, for the past six months, the son and mother had been cautiously playing, was guessed by some of their followers; the Italians, more especially, had kept an attentive lookout, for if Catherine should lose the game, they would all be the victims. Under these circumstances, at a moment when Catherine and her son were vying with each other in subterfuges, the King was the centre of observation.

Charles IX., tired by a long day's hunting, and by the serious reflections he brooded over in secret, looked forty this evening. He had reached the last stage of the malady which killed him, and which gave rise to grave suspicions of poison. According to de Thou, the Tacitus of the Valois, the surgeon found unaccountable spots in the King's body (*ex causâ incognitâ reperti livores*). His funeral was even more carelessly conducted than that of Francis II. Charles the Ninth was escorted from Saint-Lazare to Saint-Denis by Brantôme and a few archers of the Guard commanded by the Comte de Solern. This circumstance, added to the mother's sup-

hatred of her son, may confirm the accusation brought against her by de Thou; at least it gives weight to the opinion here expressed, that she cared little for any of her children, an indifference which is accounted for by her faith in the pronouncement of astrology. Such a woman could not care for tools that were to break in her hands. Henri III. was the last King under whom she could hope to reign; and that was all.

In our day it seems allowable to suppose that Charles IX. died a natural death. His excesses, his manner of life, the sudden development of his powers, his last struggles to seize the reins of government, his desire to live, his waste of strength, his last sufferings and his last pleasures, all indicate, to impartial judges, that he died of disease of the lungs, a malady at that time little understood, and of which nothing was known; and its symptoms might lead Charles himself to believe that he was poisoned.

The real poison given him by his mother lay in the evil counsels of the courtiers with whom she surrounded him, who induced him to waste his intellectual and physical powers, and who thus were the cause of a disease which was purely incidental and not congenital.

Charles the Ninth, at this period of his life more than at any other, bore the stamp of a sombre dignity not unbecoming in a King. The majesty of his secret thoughts was reflected in his face, which was remarkable for the Italian complexion he inherited from his mother. This ivory pallor, so beautiful by artificial light, and so well suited with an expression of melancholy, gave added effect to his deep blue eyes showing narrowly under thick eyelids, and thus acquiring that keen acumen which imagination pictures in the glance of a King, while their color was an aid to dissimulation. Charles' eyes derived an awe-inspiring look from his high, marked eyebrows—accentuating a lofty forehead—which he could lift or lower with singular facility. His nose was long and broad, and thick at the tip—a true lion's nose: he had large ears; light reddish hair; lips of the color of blood, the lips of a con-

sumptive man; the upper lip thin and satirical, the lower full enough to indicate fine qualities of feeling.

The wrinkles stamped on his brow in early life, when terrible anxieties had blighted its freshness, made his face intensely interesting—more than one had been caused by remorse for the massacre of Saint-Bartholomew, a deed which had been craftily foisted on him; but there were two other lines on his face which would have been eloquent to any student who at that time could have had a special revelation of the principles of modern physiology. These lines made a deep furrow from the cheek-bones to each corner of the mouth, and betrayed the efforts made by an exhausted organization to respond to mental strain and to violent physical enjoyment. Charles IX. was worn out. The Queen-mother, seeing her work, must have felt some remorse, unless, indeed, politics stilled such a feeling in all who sit under the purple. If Catherine could have foreseen the effects of her intrigues on her son, she might perhaps have shrunk from them?

It was a terrible spectacle. The King, by nature so strong, had become weak; the spirit, so nobly tempered, was racked by doubts; this man, the centre of authority, felt himself helpless; the naturally firm temper had lost confidence in its power. The warrior's valor had degenerated into ferocity, reserve had become dissimulation, the refined and tender passion of the Valois was an insatiable thirst for pleasure. This great man, misprized, perverted, with every side of his noble spirit chafed to a sore, a King without power, a loving heart without a friend, torn a thousand ways by conflicting schemes, was, at four-and-twenty, the melancholy image of a man who has found everything wanting, who distrusts every one, who is ready to stake his all, even his life. Only lately had he understood his mission, his power, his resources, and the obstacles placed by his mother in the way of the pacification of the kingdom; and the light glowed in a broken lamp.

Two men, for whom the King had so great a regard that he had saved one from the massacre of Saint-Bartholomew,

and had dined with the other at a time when his enemies accused him of poisoning the King—his chief physician Jean Chapelain, and the great surgeon Ambroise Paré—had been sent for from the country by Catherine, and, obeying the summons in hot haste, arrived at the King's bedtime. They looked anxiously at their sovereign, and some of the courtiers made whispered inquiries, but they answered with due reserve, saying nothing of the sentence each had secretly pronounced. Now and again the King would raise his heavy eyelids and try to conceal from the bystanders the glance he shot at his mother. Suddenly he rose, and went to stand in front of the fireplace.

"Monsieur de Chiverni," said he, "why do you keep the title of Chancellor of Anjou and Poland? Are you our servant or our brother's?"

"I am wholly yours, Sire," replied Chiverni, with a bow.

"Well, then, come to-morrow; I mean to send you to Spain, for strange things are doing at the Court of Madrid, gentlemen."

The King looked at his wife and returned to his chair.

"Strange things are doing everywhere," he added in a whisper to Marshal Tavannes, one of the favorites of his younger days. And he rose to lead the partner of his youthful pleasures into the recess of an oriel window, saying to him:

"I want you; stay till the last. I must know whether you will be with me or against me. Do not look astonished. I am breaking the leading strings. My mother is at the bottom of all the mischief here. In three months I shall either be dead, or be really King. As you love your life, silence! You are in my secret with Solern and Villeroy. If the least hint is given, it will come from one of you three.—Do not keep too close to me; go and pay your court to my mother; tell her that I am dying, and that you cannot regret it, for that I am but a poor creature."

Charles IX. walked round the room leaning on his old favorite's shoulder, and discussing his sufferings with him, to mislead inquisitive persons; then, fearing that his coldness

might be too marked, he went to talk with the two Queens, calling Birague to his side.

Just then Pinard glided in at the door and came up to Queen Catherine, slipping in like an eel, close to the wall. He murmured two words in the Queen-mother's ear, and she replied with an affirmative nod. The King did not ask what this meant, but he went back to his chair with a scowl round the room of horrible rage and jealousy. This little incident was of immense importance in the eyes of all the Court. This exertion of authority without any appeal to the King was like the drop of water that makes the glass overflow. The young Queen and Countess Fieschi withdrew without the King's paying her the least attention, but the Queen-mother attended her daughter-in-law to the door. Though the misunderstanding between the mother and son lent enormous interest to the movements, looks, and attitude of Catherine and Charles IX., their cold composure plainly showed the courtiers that they were in the way; as soon as the Queen had gone they took their leave. At ten o'clock no one remained but certain intimate persons—the two Gondis, Tavannes, the Comte de Solern, Birague, and the Queen-mother.

The King sat plunged in the deepest melancholy. This silence was fatiguing. Catherine seemed at a loss; she wished to retire, and she wanted the King to attend her to the door, but Charles remained obstinately lost in thought; she rose to bid him good-night, Charles was obliged to follow her example; she took his arm, and went a few steps with him to speak in his ear these few words:

"Monsieur, I have matters of importance to discuss with you."

As she left, the Queen-mother met the eyes of the Gondis reflected in a glass, and gave them a significant glance, which her son could not see—all the more so because he himself was exchanging meaning looks with the Comte de Solern and Villeroy; Tavannes was absorbed in thought.

"Sire," said the Maréchal de Retz, coming out of his medi-

tations. "you seem right royally bored. Do you never amuse yourself nowadays? Heaven above us! where are the times when we went gadding about the streets of nights?"

"Yes, those were good times," said the King, not without a sigh.

"Why not be off now?" said Monsieur de Birague, bowing himself out, with a wink at the Gondis.

"I always think of that time with pleasure," cried the Maréchal de Retz.

"I should like to see you on the roofs, Monsieur le Maréchal," said Tavannes. "*Sacré chat d'Italie*, if you might but break your neck," he added in an undertone to the King.

"I know not whether you or I should be nimblest at jumping across a yard or a street; but what I do know is, that neither of us is more afraid of death than the other," replied the Due de Retz.

"Well, sir, will you come to scour the town as you did when you were young?" said the Master of the Wardrobe to the King.

Thus at four-and-twenty the unhappy King was no longer thought young, even by his flatterers. Tavannes and the King recalled, like two school-fellows, some of the good tricks they had perpetrated in Paris, and the party was soon made up. The two Italians, being dared to jump from roof to roof across the street, pledged themselves to follow where the King should lead. They all went to put on common clothes.

The Comte de Solern, left alone with the King, looked at him with amazement. The worthy German, though filled with compassion as he understood the position of the King of France, was fidelity and honor itself, but he had not a lively imagination. King Charles, surrounded by enemies, and trusting no one, not even his wife—who, not knowing that his mother and all her servants were inimical to him, had committed some little indiscretions—was happy to have found in Monsieur de Solern a devotion which justified complete confidence. Tavannes and Villeroy were only partly in the

secret. The Comte de Solern alone knew the whole of the King's schemes; and he was in every way very useful to his master, inasmuch as that he had a handful of confidential and attached men at his orders who obeyed him blindly. Monsieur de Solern, who held a command in the Archers of the Guard, had for some days been picking from among his men some who were faithful in their adherence to the King, to form a chosen company. The King could think of everything.

"Well, Solern," said Charles IX., "we were needing a pretext for spending a night out of doors. I had the excuse, of course, of Madame de Belleville; but this is better, for my mother can find out what goes on at Marie's house."

Monsieur de Solern, as he was to attend the King, asked if he might not go the rounds with some of his Germans, and to this Charles consented. By eleven o'clock the King, in better spirits now, set out with his three companions to explore the neighborhood of the Rue Saint-Honoré.

"I will take my lady by surprise," said Charles to Tavannes as they went along the Rue de l'Antruche.

To make this nocturnal ploy more intelligible to those who may be ignorant of the topography of old Paris, it will be necessary to explain the position of the Rue de l'Antruche. The part of the Louvre, begun by Henri II., was still being built amid the wreck of houses. Where the wing now stands looking over the Pont des Arts, there was at that time a garden. In the place of the Colonnade there were a moat and a drawbridge on which, somewhat later, a Florentine, the Maréchal d'Ancre, met his death. Beyond this garden rose the turrets of the Hôtel de Bourbon, the residence of the princes of that branch till the day when the Constable's treason (after he was ruined by the confiscation of his possessions, decreed by Francis I., to avoid having to decide between him and his mother) put an end to the trial that had cost France so dear, by the confiscation of the Constable's estates.

This château, which looked well from the river, was not destroyed till the time of Louis XIV.

The Rue de l'Autruche ran from the Rue Saint-Honoré, ending at the Hôtel de Bourbon on the quay. This street, named de l'Autriche on some old plans, and de l'Anstrue on others, has, like many more, disappeared from the map. The Rue des Poulies would seem to have been cut across the ground occupied by the houses nearest to the Rue Saint-Honoré. Authors have differed, too, as to the etymology of the name. Some suppose it to be derived from a certain Hôtel d'Osterriche (*Osterrichen*) inhabited in the fourteenth century by a daughter of that house who married a French nobleman. Some assert that this was the site of the Royal Aviaries, whither, once on a time, all Paris crowded to see a living ostrich.

Be it as it may, this tortuous street was made notable by the residences of certain princes of the blood, who dwelt in the vicinity of the Louvre. Since the sovereign had deserted the Faubourg Saint-Antoine, where for several centuries he had lived in the Bastille, and removed to the Louvre, many of the nobility had settled near the palace. The Hôtel de Bourbon had its fellow in the old Hôtel d'Alençon in the Rue Saint-Honoré. This, the palace of the Counts of that name, always an appanage of the Crown, was at this time owned by Henri II.'s fourth son, who subsequently took the title of Duc d'Anjou, and who died in the reign of Henri III., to whom he gave no little trouble. The estate then reverted to the Crown, including the old palace, which was pulled down. In those days a prince's residence was a vast assemblage of buildings: to form some idea of its extent, we have only to go and see the space covered by the Hôtel de Soubise, which is still standing in the Marais. Such a palace included all the buildings necessary to these magnificent lives, which may seem almost problematical to many persons to see how poor is the state of a prince in these days. There were immense stables, lodgings for physicians, librarians, chancellor, chaplains, treasurers, officials, pages, paid servants, and lackeys, attached to the Prince's person.

Not far from the Rue Saint-Honoré, in a garden belonging

to the Hôtel, stood a pretty little house built in 1520 by command of the celebrated Duchesse d'Alençon, which had since been surrounded with other houses erected by merchants. Here the King had installed Marie Touchet. Although the Duc d'Alençon was engaged in a conspiracy against the King at that time, he was incapable of annoying him in such a matter.

As the King was obliged to pass by his lady's door on his way down the Rue Saint-Honoré, where at that time highway robbers had no opportunities within the Barrière des Sergents, he could hardly avoid stopping there. While keeping a lookout for some stroke of luck—a belated citizen to be robbed, or the watch to be thrashed—the King scanned every window, peeping in wherever he saw lights, to see what was going on, or to overhear a conversation. But he found his good city in a provokingly peaceful state. On a sudden, as he came in front of the house kept by a famous perfumer named René, who supplied the Court, the King was seized with one of those swift inspirations which are suggested by antecedent observation, as he saw a bright light shining from the top-most window of the roof.

This perfumer was strongly suspected of doctoring rich uncles when they complained of illness; he was credited at Court with the invention of the famous *Élixir à successions*—the Elixir of Inheritance—and had been accused of poisoning Jeanne d'Albret, Henri IV.'s mother, who was buried without her head having been opened, in spite of the express orders of Charles IX., as a contemporary tells us. For two months past the King had been seeking some stratagem to enable him to spy out the secrets of René's laboratory, whither Cosmo Ruggieri frequently resorted. Charles intended, if anything should arouse his suspicions, to take steps himself without the intervention of the Police or the Law, over whom his mother would exert the influence of fear or of bribery.

It is beyond all doubt that during the sixteenth century, and the years immediately preceding and following it, poisoning had been brought to a pitch of perfection which remains

unknown to modern chemistry, but which is indisputably proved by history. Italy, the cradle of modern science, was at that time the inventor and mistress of these secrets, many of which are lost. Romancers have made such extravagant use of this fact, that whenever they introduce Italians they make them play the part of assassins and poisoners.

But though Italy had then the monopoly of those subtle poisons of which historians tell us, we must regard her supremacy in toxicology merely as part of her pre-eminence in all branches of knowledge and in the arts, in which she led the way for all Europe. The crimes of the period were not hers alone; she served the passions of the age, as she built magnificently, commanded armies, painted glorious frescoes, sang songs, loved Queens, and directed politics. At Florence this hideous art had reached such perfection, that a woman dividing a peach with a duke could make use of a knife of which one side only was poisoned, and, eating the untainted half, dealt death with the other. A pair of perfumed gloves introduced a mortal malady by the pores of the hand; poison could be concealed in a bunch of fresh roses of which the fragrance, inhaled but once, meant certain death. Don Juan of Austria, it is said, was poisoned by a pair of boots.

So King Charles had a right to be inquisitive, and it is easy to imagine how greatly the dark suspicions which tormented him added to his eagerness to detect René in the act.

The old fountain, since rebuilt, at the corner of the Rue de l'Arbre-See, afforded this illustrious crew the necessary access to the roof of a house, which the King pretended that he wished to invade, not far from René's. Charles, followed by his companions, began walking along the roofs, to the great terror of the good folks awakened by these marauders, who would call to them, giving them some coarsely grotesque name, listen to family squabbles or love-makings, or do some vexatious damage.

When the two Gondis saw Tavannes and the King clambering along the roof adjoining René's, the Maréchal de Retz

sat down, saying he was tired, and his brother remained with him.

"So much the better," thought the King, glad to be quit of his spies.

Tavannes made fun of the two Italians, who were then left alone in the midst of perfect silence in a place where they had only the sky above them and the ears for listeners. And the brothers took advantage of this position to speak out thoughts which they never would have uttered elsewhere—thoughts suggested by the incidents of the evening.

"Albert," said the Grand Master to the Marshal, "the King will get the upper hand of the Queen; we are doing bad business so far as our fortunes are concerned by attaching ourselves to Catherine's. If we transfer our services to the King now, when he is seeking some support against his mother, and needs capable men to rely upon, we shall not be turned out like wild beasts when the Queen-mother is banished, imprisoned, or killed."

"You will not get far, Charles, by that road," the Marshal replied. "You will follow your master into the grave, and he has not long to live; he is wrecked by dissipation; Cosmo Ruggieri has foretold his death next year."

"A dying boar has often gored the hunter," said Charles de Gondy. "This plot of the Duc d'Alençon with the King of Navarre and the Prince de Condé, of which la Mole and Coconnas are taking the *onus*, is dangerous rather than useful. In the first place, the King of Navarre, whom the Queen-mother hopes to take in the fact, is too suspicious of her, and will have nothing to do with it. He means to get the benefit of the conspiracy and run none of the risks. And now, the last idea is to place the crown on the head of the Duc d'Alençon, who is to turn Calvinist."

"*Budelone!* Dolt that you are, do not you see that this plot enables our Queen to learn what the Huguenots can do with the Duc d'Alençon, and what the King means to do with the Huguenots? For the King is temporizing with them. And Catherine, to set the King riding on a wooden horse, will betray the plot which must nullify his schemes."

"Ay!" said Charles de Gondi, "by dint of taking our advice he can beat us at our own game. That is very good."

"Good for the Duc d'Anjou, who would rather be King of France than King of Poland; I am going to explain matters to him."

"You are going, Albert?"

"To-morrow. Is it not my duty to attend the King of Poland? I shall join him at Venice, where the Signori have undertaken to amuse him."

"You are prudence itself."

"*Che bestia!* I assure you solemnly that there is not the slightest danger for either of us at Court. If there were, would I leave? I would stick to our kind mistress."

"Kind!" said the Grand Master. "She is the woman to drop her tools if she finds them too heavy."

"*O coglione!* You call yourself a soldier, and are afraid of death? Every trade has its duties, and our duty is to Fortune. When we attach ourselves to monarchs who are the fount of all temporal power, and who protect and ennoble and enrich our families, we have to give them such love — inflames the soul of the martyr for heaven; when they sacrifice us for the throne we may perish, for we die as much for ourselves as for them, but our family does not perish.—*Ecco; I have said!*"

"You are quite right, Albert; you have got the old duchy of Retz."

"Listen to me," said the Duc de Retz. "The Queen has great hopes of the Ruggieri and their arts to reconcile her to her son. When that artful youth refused to have anything to do with René, our Queen easily guessed what her son's suspicions were. But who can tell what the King has in his pocket? Perhaps he is only doubting as to what fate he intends for his mother; he hates her, you understand? He said something of his purpose to the Queen, and the Queen talked of it to Madame de Fieschi; Madame de Fieschi carried it on to the Queen-mother, and since then the King has kept out of his wife's way."



MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2



APPLIED IMAGE Inc

"It was high time——" said Charles de Gondi.

"What to do?" asked the Marshal.

"To give the King something to do," replied the Grand Master, who, though he was on less intimate terms with Catherine than his brother, was not less clear-sighted.

"Charles," said de Retz gravely, "I have started on a splendid road; but if you want to be a Duke, you must, like me, be our mistress' ready tool. She will remain Queen; she is the strongest. Madame de Sauves is still devoted to her; and the King of Navarre and the Duc d'Alençon are devoted to Madame de Sauves; Catherine will always have them in leading strings under this King, as she will have them under King Henri III. Heaven send he may not be ungrateful!"

"Why?"

"His mother does too much for him."

"Hark! There is a noise in the Rue Saint-Honoré," cried Charles de Gondi. "René's door is being locked. Cannot you hear a number of men? They must have taken the Ruggieri."

"The devil! What a piece of prudence! The King has not shown his usual impetuosity. But where will he imprison them?—Let us see what is going on."

The brothers reached the corner of the Rue de l'Autruche at the moment when the King was entering his mistress' house. By the light of the torches held by the gatekeeper they recognized Tavannes and the Ruggieri.

"Well, Tavannes," the Grand Master called out as he ran after the King's companion, who was making his way back to the Louvre, "what adventures have you had?"

"We dropped on a full council of wizards, and arrested two who are friends of yours, and who will explain for the benefit of French noblemen by what means you, who are not Frenchmen, have contrived to clutch two Crown officers," said Tavannes, half in jest.

"And the King?" asked the Grand Master, who was not much disturbed by Tavannes' hostility.

"He is staying with his mistress."

"We have risen to where we stand by the most absolute devotion to our masters, a brilliant and noble career which you too have adopted, my dear Duke," replied the Maréchal de Retz.

The three courtiers walked on in silence. As they bid each other good-night, rejoining their retainers, who escorted them home, two men lightly glided along the Rue de l'Antrache in the shadow of the wall. These were the King and the Comte de Solern, who soon reached the river-bank at a spot where a boat and rowers, engaged by the German Count, were awaiting them. In a few minutes they had reached the opposite shore.

"My mother is not in bed," cried the King, "she will see us; we have not made a good choice of our meeting-place."

"She will think some duel is in the wind," said Solern. "And how is she to distinguish who we are at this distance?"

"Well! Even if she sees me!" cried Charles IX. "I have made up my mind now."

The King and his friend jumped on shore, and hurried off towards the Pré aux Cleres. On arriving there, the Comte de Solern, who went first, parleyed with a man on sentry, with whom he exchanged a few words, and who then withdrew to a group of others.

Presently two men, who seemed to be princes by the way the outposts saluted them, left the spot where they were in hiding behind some broken fencing, and came to the King, to whom they bent the knee; but Charles IX. raised them before they could touch the ground, saying:

"No ceremony; here we are all gentlemen together."

These three were now joined by a venerable old man, who might have been taken for the Chancellor de l'Hôpital, but that he had died the year before. Then all four walked on as quickly as possible to reach a spot where their conversation could not be overheard by their retainers, and Solern followed them at a little distance to keep guard over the King. This faithful servant felt some doubts which Charles did not share,

for to him indeed life was too great a burden. The Count was the only witness to the meeting on the King's side.

It soon became interesting.

"Sire," said one of the speakers, "the Connétable de Montmorency, the best friend the King, your father, had, and possessed of all his secrets, agreed with the Maréchal de Saint-André that Madame Catherine should be sewn up in a sack and thrown into the river. If that had been done, many good men would be alive now."

"I have executions enough on my conscience, *mon sieur*," replied the King.

"Well, Sire," said the youngest of the four gentlemen, "from the depths of exile Queen Catherine would still manage to interfere and find men to help her. Have we not everything to fear from the Guises, who, nine years since, schemed for a monstrous Catholic alliance, in which your Majesty is not included, and which is a danger to the throne? This alliance is a Spanish invention—for Spain still cherishes the hope of leveling the Pyrenees. Sire, Calvinism can save France by erecting a moral barrier between this nation and one that aims at the empire of the world. If the Queen-mother finds herself in banishment, she will throw herself on Spain and the Guises."

"Gentlemen," said the King. "I will have you to know that, with your help, and with peace established on a basis of confidence, I will undertake to make every soul in the kingdom quake. By God and every sacred relic! it is time that the Royal authority should assert itself. Understand this clearly: so far, my mother is right, power is slipping from your grasp, as it is from mine. Your estates, your privileges are bound to the throne; when you have allowed religion to be overthrown, the hands you are using as tools will turn against the Monarchy and against you."

"I have had enough of fighting ideas with weapons that cannot touch them. Let us see whether Protestantism can make its way if left to itself; above all, let us see what the spirit of that faction means to attack. The Admiral, God

be merciful to him, was no enemy of mine. He swore to me that he would restrain the revolt within the limits of spiritual calling, and in the temporal kingdom secure mastery to the King and submissive subjects. Now, gentlemen, if the thing is still in your power, set an example, and help your sovereign to control the malecontents who are disturbing the peace of both parties alike. War robs us of all our revenue, and ruins the country; I am weary of this troubled State—so much so, that, if it should be absolutely necessary, I would sacrifice my mother. I would do more; I would have about me a like number of Catholics and of Protestants, and I would hang Louis XI's axe over their heads to keep them equal. If Messieurs de Guise plot a Holy Alliance which endangers the Crown, the executioner shall begin on them.

"I understand the griefs of my people, and am quite ready to cut freely at the nobles who bring trouble on our country. I care little for questions of conscience; I mean henceforth to have submissive subjects who will work, under my rule, at the prosperity of the State.

"Gentlemen, I give you ten days to treat with your adherents, to break up your plots, and return to me, who will be a father to you. If you are refractory, you will see great changes. I shall make use of smaller men who, at my bidding, will rush upon the great lords. I will follow the example of a king who pacified his realm by striking down greater men than you are who dared to defy him. If Catholic troops are wanting, I can appeal to my brother of Spain to defend a threatened throne; nay, and if I need a Minister to carry out my will, he will lend me the Duke of Alva."

"In that event, Sire, we can find Germans to fight your Spaniards," said one of the party.

"I may remind you, cousin," said Charles IX. coldly, "that my wife's name is Elizabeth of Austria; your allies on that side might fail you. But take my advice; let us fight this alone without calling in the foreigner. You are the object of my mother's hatred, and you care enough for me to play the part of second in my duel with her—well, then, listen.

You stand so high in my esteem, that I offer you the office of High Constable; you will not betray us as the other has done."

The Prince thus addressed took the King's hand in a friendly grasp, exclaiming:

"God's wounds, brother, that is indeed forgiving evil! But, Sire, the head cannot move without the tail, and our tail is hard to drag along. Give us more than ten days. We still need at least a month to make the rest hear reason. By the end of that time we shall be the masters."

"A month, so be it; Villeroy is my only plenipotentiary. Take no word but his, whatever any one may say."

"One month," said the three other gentlemen; "that will be enough time."

"Gentlemen," said the King, "we are but five, all men of mettle. If there is any treachery, we shall know with whom to deal."

The three gentlemen left the King with every mark of deep respect and kissed his hand.

As the King recrossed the Seine, four o'clock was striking by the Louvre clock.

Queen Catherine was still up.

"My mother is not gone to bed," said Charles to the Comte de Solern.

"She too has her forge," said the German.

"My dear Count, what must you think of a king who is reduced to conspiracy?" said Charles IX. bitterly, after a pause.

"I think, Sire, that if you would only allow me to throw that woman into the river, as our young friend said, France would soon be at peace."

"Paricide!—and after Saint-Bartholomew's!" said the King. "No, no—Exile. Once fallen, my mother would not have an adherent or a partisan."

"Well, then, Sire," the Count went on, "allow me to take her into custody now, at once, and escort her beyond the frontier; for by to-morrow she will have won you round."

"Well," said the King, "come to my forge; no one can hear us there. Besides, I am anxious that my mother should know nothing of the arrest of the Ruggieri. If she knows I am within, the good lady will suspect nothing, and we will concert the measures for arresting her."

When the King, attended by Solern, went into the low room which served as his workshop, he smiled as he pointed to his forge and various tools.

"I do not suppose," said he, "that of all the kings France may ever have, there will be another with a taste for such a craft. But when I am really King, I shall not forge swords; they shall all be sheathed."

"Sire," said the Comte de Solern, "the fatigues of tennis, your work at the forge, hunting, and—may I say it?—love-making, are chariots lent you by the Devil to hasten your journey to Saint-Denis."

"Ah, Solern!" said the King sadly, "if only you could feel the fire they have set burning in my heart and body. Nothing can slake it.—Are you sure of the men who are guarding the Ruggieri?"

"As sure as of myself."

"Well, in the course of this day I shall have made up my mind. Think out the means of acting, and I will give you my final instructions at five this evening, at Madame de Belleville's."

The first gleams of daybreak were struggling with the lights in the King's workshop, where the Comte de Solern had left him alone, when he heard the door open and saw his mother, looking like a ghost in the gloom. Though Charles IX. was highly strung and nervous, he did not start, although under the circumstances this apparition had an ominous and grotesque aspect.

"Monsieur," said she, "you are killing yourself——"

"I am fulfilling my horoscopes," he retorted, with a bitter smile. "But you, madame, are you as ill as I am?"

"We have both watched through the night, monsieur, but

with very different purpose. When you were setting out to confer with your bitterest enemies in the open night, and hiding it from your mother, with the connivance of Tavannes and the Gondis, with whom you pretended to be scouring the town, I was reading dispatches which prove that a terrible conspiracy is hatching, in which your brother the Duc d'Alençon is implicated with your brother-in-law, the King of Navarre, the Prince de Condé, and half the nobility of your kingdom. Their plan is no less than to snatch the Crown from you by taking possession of your person. These gentlemen have already a following of fifty thousand men, all good soldiers."

"Indeed!" said the King incredulously.

"Your brother is becoming a Huguenot," the Queen went on.

"My brother joining the Huguenots?" cried Charles, brandishing the iron bar he held.

"Yes. The Duc d'Alençon, a Huguenot at heart, is about to declare himself. Your sister, the Queen of Navarre, has scarcely a tinge of affection left for you. She loves Monsieur le Duc d'Alençon, she loves Bussy, and she also loves little la Mole."

"What a large heart!" said the King.

"Little la Mole, to grow great," the Queen went on, "can think of no better means than making a King of France to his mind. Then, it is said, he is to be High Constable."

"That damned Margot!" cried the King. "This is what comes of her marrying a heretic——"

"That would be nothing; but then there is the head of the younger branch, whom you have placed near the throne against my warnings, and who only wants to see you all kill each other! The House of Bourbon is the enemy of the House of Valois. Mark this, monsieur, a younger branch must always be kept in abject poverty, for it is born with the spirit of conspiracy, and it is folly to give it weapons when it has none, or to leave them in its possession when it takes them. The younger branches must be impotent for

mischief—that is the law of sovereignty. The sultans of Asia observe it.

"The proofs are upstairs in my closet, whither I begged you to follow me when we parted last night, but you had other projects. Within a month, if we do not take a high hand, your fate will be that of Charles the Simple."

"Within a month!" exclaimed Charles, amazed at the coincidence of this period with the term fixed by the princes that very night. "In a month we shall be the masters," thought he to himself, repeating their words. "You have proofs, madame?" he asked aloud.

"They are unimpeachable, monsieur; they are supplied by my daughter Marguerite. Terrified by the probable outcome of such a coalition, in spite of her weakness for your brother d'Alençon, the throne of the Valois lay, for once, nearer to her heart than all her amours. She asks, indeed, as the reward of her revelation, that la Mole shall go scot free; but that popinjay seems to me to be a rogue we ought to get rid of, as well as the Comte de Coconas, your brother d'Alençon's right-hand man. As to the Prince de Condé, that boy would agree to anything so long as I may be flung into the river; I do not know if that is his idea of a handsome return on his wedding-day for the pretty wife I got him.

"This is a serious matter, monsieur. You spoke of predictions! I know of one which says that the Bourbons will possess the throne of the Valois; and if we do not take care, it will be fulfilled. Do not be vexed with your sister, she has acted well in this matter."

"My son," she went on, after a pause, with an assumption of tenderness in her tone, "many evil-minded persons, in the interest of the Guises, want to sow dissension between you and me, though we are the only two persons in the realm whose interests are identical. Reflect. You blame yourself now, I know, for Saint-Bartholomew's night; you blame me for persuading you to it. But Catholicism, monsieur, ought to be the bond of Spain, France, and Italy, three nations

which by a secretly and skilfully worked scheme may, in the course of time, be united under the House of Valois. Do not forfeit your chances by letting the cord slip which includes these three kingdoms in the pale of the same faith.

"Why should not the Valois and the Medici carry out, to their great glory, the project of Charles V., who lost his head? Let those descendants of Jane the Crazy people the new world which they are grasping at. The Medici, masters of Florence and Rome, will subdue Italy to your rule; they will secure all its advantages by a treaty of commerce and alliance, and recognize you as their liege lord for the fiefs of Piedmont, the Milanese, and Naples over which you have rights. These, monsieur, are the reasons for the war to the death we are waging with the Huguenots. Why do you compel us to repeat these things?"

"Charlemagne made a mistake when he pushed northwards. France is a body of which the heart is on the Gulf of Lyons, and whose two arms are Spain and Italy. Thus we should command the Mediterranean, which is like a basket into which all the wealth of the East is poured to the benefit of the Venetians now, in the teeth of Philip II.

"And if the friendship of the Medici and your inherited rights can thus entitle you to hope for Italy, force, or alliance, or perhaps inheritance, may give you Spain. There you must step in before the ambitious House of Austria, to whom the Guelfs would have sold Italy, and who still dream of possessing Spain. Though your wife is a daughter of that line, humble Austria, hug her closely to stifle her! There lie the enemies of your dominion, since from thence comes aid for the Reformers.—Do not listen to men who would profit by our disagreement, and who fill your head with trouble by representing me as your chief enemy at home. Have I hindered you from having an heir? Is it my fault that your mistress has a son and your wife only a daughter? Why have you not by this time three sons, who would cut off all this sedition at the root?—Is it my part, monsieur, to reply to these questions? If you had a son, would Monsieur d'Alençon conspire against you?"

As she spoke these words, Catherine fixed her eyes on Charles IX. with the fascinating gaze of a bird of prey on its victim. The daughter of the Medici was beautiful in her way; her real feelings illumined her face, which, like that of a gambler at the green-table, was radiant with ambitious greed. Charles IX. saw her no longer as the mother of one man, but, as she had been called, the mother of armies and empires (*mater castrorum*). Catherine had spread the pinions of her genius, and was boldly soaring in the realm of high politics of the Medici and the Valois, sketching the vast plans which had frightened Henri II., and which, transcribed by the Medici to Richelieu, were stored in the Cabinet of the House of Bourbon. But Charles IX., seeing his mother take so many precautions, supposed them to be necessary, and wondered to what end she was taking them. He looked down; he hesitated; his distrust was not to be dispelled by words.

Catherine was astonished to see what deeply founded suspicion lurked in her son's heart.

"Well, monsieur," she went on, "do you not choose to understand me? What are we, you and I, compared with the sternity of a royal Crown? Do you suspect me of any purposes but those which must agitate us who dwell in the sphere whence empires are governed?"

"Madame," said he, "I will follow you to your closet—we must act——"

"Act?" cried Catherine. "Let them go their way and take them in the act; the law will rid you of them. For God's sake, monsieur, let them see us smiling."

The Queen withdrew. The King alone remained standing for a minute, for he had sunk into extreme dejection.

"On which side are the snares?" he said aloud. "Is it she who is deceiving me, or they? What is the better policy? *Deus! discern causam meam.*" he cried, with tears in his eyes. "Life is a burden to me. Whether natural or compulsory, I would rather meet death than these contradictory torments," he added, and he struck the hammer on his anvil

with such violence that the vaults of the Louvre quaked. "Great God!" he exclaimed, going out and looking up at the sky, "Thou for whose holy religion I am warring, give me the clearness of Thine eyes to see into my mother's heart by questioning the Ruggieri."

The little house inhabited by the Lady of Belleville, where Charles had left his prisoners, was the last but one in the Rue de l'Antruche, near the Rue Saint-Honoré. The street-gate, guarded by two little lodges built of brick, looked very plain at a time when gates and all their accessories were so elaborately treated. The entrance consisted of two stone pillars, diamond-cut, and the architrave was graced with the reclining figure of a woman holding a cornucopia. The gate, of timber covered with heavy iron scroll-work, had a wicket peephole at the level of the eye for spying any one who desired admittance. In each lodge a porter lived, and Charles' caprice insisted that a gatekeeper should be on the watch day and night.

There was a little courtyard in front of the house paved with Venetian mosaic. At that time, when carriages had not been invented, and ladies rode on horseback or in litters, the courtyards could be splendid with no fear of injury from horses or vehicles. We must constantly bear these facts in mind to understand the narrowness of the streets, the small extent of the forecourts, and various other details of the dwellings of the fifteenth century.

The house, of one story above the ground floor, had at the top a sculptured frieze, on which rested a roof sloping up from all the four sides to a flat space at the top. The sides were pierced by dormer-windows adorned with architraves and side-posts, which some great artist had chiseled into delicate arabesques. All the three windows of the first-floor rooms were equally conspicuous for this embroidery in stone, thrown into relief by the red-brick walls. On the ground floor a double flight of outside steps, elegantly sculptured—the balcony being remarkable for a true lovers' knot—led to the

house door, decorated in the Venetian style with stone cut into pointed lozenges, a form of ornament that was repeated on the window-jambbs on each side of the door.

A garden laid out in the fashion of the time, and full of rare flowers, occupied a space behind the house of equal extent with the forecourt. A vine hung over the walls. A cypress pine stood in the centre of a grass plot; the flower borders were divided from the turf by winding paths leading to a little bower of clipped yews at the further end. The garden walls, covered with a coarse mosaic of colored pebbles, pleased the eye by a richness of color that harmonized with the hues of the flowers. The garden front of the house, like the front to the court, had a pretty balcony from the middle window over the door; and on both façades alike the architectural treatment of this middle window was carried up to the frieze of the cornice, with a bow that gave it the appearance of a lantern. The sills of the other windows were inlaid with fine marbles let into the stone.

Notwithstanding the perfect taste evident in this building, it had a look of gloom. It was shut out from the open day by neighboring houses and the roofs of the Hôtel d'Alençon, which cast their shadow over the courtyard and garden; then absolute silence prevailed. Still, this silence, this subdued light, this solitude, were restful to a soul that could give itself up to a single thought, as in a cloister where we may meditate, or in a snug home where we may love.

Who can fail now to conceive of the interior elegance of this dwelling, the only spot in all his kingdom where the last Valois but one could pour out his heart, confess his sufferings, give play to his taste for the arts, and enjoy the poetry he loved—pleasures denied him by the cares of his most ponderous royalty. There alone were his lofty soul and superior qualities appreciated; there alone, for a few brief months, the last of his life, could he know the joys of fatherhood, to which he abandoned himself with the frenzy which his presentiment of an imminent and terrible death lent to all his actions.

In the afternoon of this day, Marie was finishing her toilet in her oratory—the ladies' boudoir of that time. She was arranging the curls of her fine black hair, so as to leave a few locks to turn over a new velvet coif, and was looking attentively at herself in the mirror.

"It is nearly four o'clock! That interminable Council must be at an end by now," said she to herself. "Jacob is back from the Louvre, where they are greatly disturbed by reason of the number of councillors convened, and by the duration of the sitting. What can have happened, some disaster? Dear Heaven! does *he* know how the spirit is worn by waiting in vain? He is gone hunting, perhaps. If he is amused, all is well. If I see him happy, I shall forget my sorrows——"

She pulled down her bodice round her waist, that there might not be a wrinkle in it, and turned to see how her dress fitted in profile; but then she saw the King reclining on a couch. The carpeted floors deadened the sound of footsteps so effectually, that he had come in without being heard.

"You startled me," she said, with a cry of surprise, which she instantly checked.

"You were thinking of me, then?" said the King.

"When am I not thinking of you?" she asked him, sitting down by his side.

She took off his cap and cloak, and passed her hands through his hair as if to comb it with her fingers. Charles submitted without speaking. Marie knelt down to study her royal Master's pale face, and discerned in it the lines of terrible fatigue and of a more devouring melancholy than any she had ever been able to scare away. She checked a tear, and kept silence, not to irritate a grief she as yet knew nothing of by some ill-chosen word. She did what tender wives do in such cases; she kissed the brow seamed with precocious wrinkles and the hollow cheeks, trying to breathe the freshness of her own spirit into that careworn soul through its infusion into gentle caresses, which, however, had no effect. She raised her head to the level of the King's, embrac-

ing him fondly with her slender arms, and then laid her face on his laboring breast, waiting for the opportune moment to question the stricken man.

"My Charlot, will you not tell your poor, anxious friend what are the thoughts that darken your brow and take the color from your dear, red lips?"

"With the exception of Charlemagne," said he, in a dull, hollow voice, "every King of France of the name of Charles has come to a miserable end."

"Pooh!" said she. "What of Charles VIII.?"

"In the prime of life," replied the King, "the poor man knocked his head against a low doorway in the château d'Amboise, which he was decorating splendidly, and he died in dreadful pain. His death gave the Crown to our branch."

"Charles VII. reconquered his kingdom."

"Child, he died"—and the King lowered his voice—"of starvation, in the dread of being poisoned by the Dauphin, who had already caused the death of his fair Agnes. The father dreaded his son. Now, the son dreads his mother!"

"Why look back on the past?" said she, remembering the terrible existence of Charles VI.

"Why not, dear heart? Kings need not have recourse to diviners to read the fate that awaits them; they have only to study history. I am at this time engaged in trying to escape the fate of Charles the Simple, who was bereft of his crown, and died in prison after seven years' captivity."

"Charles V. drove out the English!" she cried triumphantly.

"Not he, but du Guesclin: for he, poisoned by Charles of Navarre, languished in sickness."

"But Charles IV.?" said she.

"He married three times and had no heir, in spite of the masculine beauty that distinguished the sons of Philip the Handsome. The first Valois dynasty ended in him. The second Valois will end in the same way. The Queen has only brought me a daughter, and I shall die without leaving any child to come, for a minority would be the greatest

misfortune that could befall the kingdom. Besides, if I had a son, would he live?—Charles is a name of ill-omen, Charlemagne exhausted all the luck attending it. If I could be King of France again, I would not be called Charles X."

"Who then aims at your crown?"

"My brother d'Alençon is plotting against me. I see enemies on every side——"

"Monsieur," said Marie, with an irresistible pout. "Tell me some merrier tales."

"My dearest treasure," said the King vehemently, "never call me *Monsieur*, even in jest. You remind me of my mother, who incessantly offends me with that word. I feel as if she deprived me of my crown. She says 'My son' to the Duc d'Anjou, that is to say, the King of Poland."

"Sire," said Marie, folding her hands as if in prayer, "there is a realm where you are adored, which your Majesty fills entirely with glory and strength; and there the word *Monsieur* means my gentle lord."

She unclasped her hands, and with a pretty action pointed to her heart. The words were so sweetly musical—*musiquées*, to use an expression of the period, applied to love songs—that Charles took Marie by the waist, raised her with the strength for which he was noted, seated her on his knee, and gently rubbed his forehead against the curls his mistress had arranged with such care.

Marie thought this a favorable moment; she ventured on a kiss or two, which Charles allowed rather than accepted; then, between two kisses, she said:

"If my people told the truth, you were scouring Paris all night, as in the days when you played the scapegrace younger son?"

"Yes," said the King, who sat lost in thought.

"Did not you thrash the watch and rob certain good citizens?—And who are the men placed under my guard, and who are such criminals that you have forbidden all communication with them? No girl was ever barred in with greater severity than these men, who have had neither food nor drink.

Solern's Germans have not allowed any one to go near the room where you left them. Is it a joke? Or is it a serious matter?"

"Yes," said the King, rousing himself from his reverie, "last night I went scampering over the roofs with Tavannes and the Gondis. I wanted to have the company of my old comrades in folly. But our legs are not what they were; we did not dare jump across the streets. However, we crossed two courtyards by leaping from roof to roof. The last time, however, when we alighted on a gable close by this, as we clung to the bar of a chimney, we decided, Tavannes and I, that we could not do it again. If either of us had been alone, he would not have tried it."

"You were the first to jump, I will wager."

The King smiled.

"I know why you risk your life so."

"Hah, fair sorceress!"

"You are weary of life."

"Begone with witchcraft! I am haunted by it!" said the King, grave once more.

"My witchcraft is love," said she, with a smile. "Since the happy day when you first loved me, have I not always guessed your thoughts? And if you will suffer me to say so, the thoughts that torment you to-day are not worthy of a King."

"Am I a King?" said he bitterly.

"Can you not be King? What did Charles VII. do, whose name you bear? He listened to his mistress, my lord, and he won back his kingdom, which was invaded by the English then as it is now by the adherents of the New Religion. Your last act of State opened the road you must follow: Exterminate heresy."

"You used to blame the stratagem," said Charles, "and now——"

"It is accomplished," she put in. "Besides, I am of Madame Catherine's opinion. It was better to do it yourself than to leave it to the Guises."

"Charles VII. had only men to fight against, and I have to battle with ideas," the King went on. "You may kill men; you cannot kill words! The Emperor Charles V. gave up the task; his son, Don Philip, is spending himself in the attempt. We shall die of it, we kings. On whom can I depend? On my right, with the Catholics I find the Guises threatening me; on my left, the Calvinists will never forgive the death of my poor Father Coligny, nor the blood-letting of August; besides, they want to be rid of us altogether. And in front of me, my mother——"

"Arrest her; reign alone," said Marie, whispering in his ear.

"I wanted to do so yesterday—but I do not to-day. You speak of it lightly enough."

"There is no such great distance between the daughter of an apothecary and the daughter of a leech," said Marie Touchet, who would often laugh at the parentage falsely given her.

The King knit his brows.

"Marie, take no liberties. Catherine de' Medici is my mother, and you ought to tremble at——"

"But what are you afraid of?"

"Poison!" cried the King, beside himself.

"Poor boy!" said Marie, swallowing her tears, for so much strength united to so much weakness moved her deeply. "Oh!" she went on, "how you make me hate Madame Catherine, who used to seem so kind; but her kindness seems to be nothing but perfidy. Why does she do me so much good and you so much evil? While I was away in Dauphiné I heard a great many things about the beginning of your reign which you had concealed from me; and the Queen your mother seems to have been the cause of all your misfortunes."

"How?" said the King, with eager interest.

"Women whose soul and intentions are pure rule the men they love through their virtues; but women who do not truly wish them well find a motive power in their evil inclinations. Now the Queen has turned many fine qualities in you into

vices, and made you believe that your bad ones were virtues. Was that acting a mother's part?—Be a tyrant like *Louis XI.*, make everybody dreadfully afraid of you, imitate *Don Philip*, banish the Italians, hunt out the Guises, and confiscate the estates of the Calvinists; you will rise to stand in solitude, and you will save the Crown. The moment is favorable; your brother is in Poland."

"We are two infants in politics," said Charles bitterly. "We only know how to love. Alas! dear heart, yesterday I could think of all this; I longed to achieve great things. Puff! my mother has blown down my house of cards. From afar difficulties stand out as clearly as mountain peaks. I say to myself, 'I will put an end to Calvinism; I will bring *Messieurs de Guise* to their senses; I will cut adrift from the Court of Rome; I will rely wholly on the people of the middle class;' in short, at a distance everything looks easy, but when we try to climb the mountains, the nearer we get, the more obstacles we discern.

"Calvinism in itself is the last thing the party-leaders care about; and the Guises, those frenzied Catholics, would be in despair if the Calvinists were really exterminated. Every man thinks of his own interests before all else, and religious opinions are but a screen for insatiable ambition. Charles IX's party is the weakest of all; those of the King of Navarre, of the King of Poland, of the *Duc d'Alençon*, of the *Condés*, of the Guises, of my mother, form coalitions against each other, leaving me alone even in the Council Chamber. In the midst of so many elements of disturbance my mother is the stronger, and she has just shown me that my plans are insane. We are surrounded by men who defy the law. The axe of *Louis XI.* of which you speak is not in our grasp. The *Parlement* would never sentence the Guises, nor the King of Navarre, nor the *Condés*, nor my brothers. It would think it was setting the kingdom in a blaze. What is wanted is the courage to command murder; the throne must come to that, with these insolent wretches who have nullified justice; but where can I find faithful hands? The Council I held this

morning disgusted me with everything—treachery on all sides, antagonistic interests everywhere!

"I am tired of wearing the crown; all I ask is to die in peace."

And he sank into gloomy somnolence.

"Disgusted with everything!" echoed Marie Touchet sadly, but respecting her lover's heavy torpor.

Charles was, in fact, a prey to utter prostration of mind and body, resulting from over-fatigue of every faculty, and enhanced by the dejection caused by the vast scale of his misfortunes and the evident impossibility of overcoming them in the face of such a multiplicity of difficulties as genius itself takes alarm at. The King's depression was proportionate to the height to which his courage and his ideas had soared during the last few months; and now a fit of nervous melancholy, part, in fact, of his malady, had come over him as he left the long sitting of the Council he had held in his closet. Marie saw that he was suffering from a crisis when everything is irritating and importunate—even love: so she remained on her knees, her head in the King's lap as he sat with his fingers buried in her hair without moving, without speaking, without sighing, and she was equally still. Charles IX. was sunk in the lethargy of helplessness: and Marie, in the dark despair of a loving woman, who can see the border-line ahead where love must end.

Thus the lovers sat for some little time in perfect silence, in the mood when every thought is a wound, when the clouds of a mental storm hide even the remembrance of past happiness.

Marie believed herself to be in some sort to blame for this terrible dejection. She wondered, not without alarm, whether the King's extravagant joy at welcoming her back, and the vehement passion she could not contend with, were not helping to wreck his mind and frame. As she looked up at her lover, her eyes streaming with tears that bathed her face, she saw tears in his eyes too and on his colorless cheeks. This sympathy, uniting them even in sorrow, touched Charles IX.

so deeply, that he started up like a horse that feels the spur. He put his arm round Marie's waist, and before she knew what he was doing had drawn her down on the couch.

"I will be King no more!" he said. "I will be nothing but your lover, and forget everything in that joy. I will die happy, and not eaten up with the cares of a throne."

The tone in which he spoke, the fire that blazed in eyes, just now so dull, instead of pleasing Marie, gave her a terrible pang; at that moment she blamed her love for contributing to the illness of which the King was dying.

"You forget your prisoners," said she, starting up suddenly.

"What do I care about the men? They have my permission to kill me."

"What? Assassins!" said she.

"Do not be uneasy, we have them safe, dear child.—Now, think not of them, but of me. Say, do you not love me?"

"Sire!" she cried.

"Sire!" he repeated, flashing sparks from his eyes, so violent was his first surge of fury at his mistress' ill-timed deference. "You are in collusion with my mother."

"Great God!" cried Marie, turning to the picture over her praying-chair, and trying to get to it to put up a prayer. "Oh! make him understand me!"

"What!" said the King sternly. "Have you any sin on your soul?"

And still holding her in his arms, he looked deep into her eyes. "I have heard of the mad passion of one d'Entragues for you," he went on, looking wildly at her, "and since their grandfather Capitaine Balzac married a Visconti of Milan, those rascals hesitate at nothing."

Marie gave the King such a look of pride that he was ashamed. Just then the cry was heard of the infant Charles de Valois from the adjoining room; he was just awake, and his nurse was no doubt bringing him to his mother.

"Come in, la Bourguignonne," said Marie, taking the child from his nurse and bringing him to the King. "You are

more of a child than he," she said, half angry, but half pleased.

"He is a fine boy," said Charles IX., taking his son in his arms.

"No one but me can know how like you he is," said Marie. "He has your smile and ways already."

"What, so young?" said the King, smiling.

"Men will never believe such things," said she; "but look, my Charlot, play with him, look at him—now, am I not right?"

"It is true," said the King, startled by a movement on the infant's part, which struck him as the miniature reproduction of a trick of his own.

"Pretty flower!" said his mother. "He will never go away from me; he will never make me unhappy."

The King played with the child, tossing it, kissing it with entire devotion, speaking to it in those vague and foolish words, the onomatopœia of mothers and nurses; his voice was childlike, his brow cleared, joy came back to his saddened countenance; and when Marie saw that her lover had forgotten everything, she laid her head on his shoulder and whispered in his ear:

"Will not you tell me, my Charlot, why you put assassins in my keeping, and who these men are, and what you intend to do with them? And whither were you going across the roofs? I hope there was no woman in the case."

"Then you still love me so well?" said the King, eaught by the bright flash of one of those questioning looks which women can give at a critical moment.

"You could doubt me," replied she, as the tears gathered under her beautiful girlish eyelids.

"There are women in my adventure, but they are witches. Where was I?"

"We were quite near here, on the gable of a house," said Marie. "In what street?"

"In the Rue Saint-Honoré, my jewel," said the King, who seemed to have recovered himself, and who, as he recalled his

deus, wanted to give his mistress some notion of the scene that was about to take place here. "As I crossed it in pursuit of some sport, my eyes were attracted by a bright light in a top window of the house inhabited by René, my mother's perfumer and glover—yours too, the whole Court's. I have strong suspicions as to what goes on in that man's house, and if I am poisoned that is where the poison is prepared."

"I give him up to-morrow," said Marie.

"What, you have still dealt with him since I left him?" said the King. "My life was here," he added gloomily, "and here no doubt they have arranged for my death."

"But, my dear boy, I have but just come home from Dauphiné with our Dauphin," said she, with a smile, "and I have bought nothing of René since the Queen of Navarre died.—Well, go on; you climbed up to René's roof——?"

"Yes," the King went on. "In a moment I, followed by Tavannes, had reached a spot whence, without being seen, I could see into the devil's kitchen, and note certain things which led me to take strong measures. Do you ever happen to have noticed the attics that crown that damned Florentine's house? All the windows to the street are constantly kept shut excepting the last, from which the Hôtel de Soissons can be seen, and the column my mother had erected for her astrologer Cosmo Ruggieri. There is a room in this top story with a corridor lighted from the inner yard, so that in order to see what is being done within, a man must get to a perch which no one would ever think of climbing, the coping of a high wall which ends against the roof of René's house. The creatures who placed the alembics there to distil death, trusted to the faint hearts of the Parisians to escape inspection; but they counted without their Charles de Valois. I crept along the gutter, and supported myself against the window jamb with my arm round the neck of a monkey that is sculptured on it."

"And what did you see, dear heart?" said Marie, in alarm.

"A low room where deeds of darkness are plotted," replied the King. "The first thing on which my eyes fell was a tall

old man seated in a chair, with a magnificent beard like old l'Hôpital's, and dressed, like him, in black velvet. The concentrated rays of a brightly burning lamp fell on his high forehead, deeply furrowed by hollow lines, on a crown of white hair and a calm, thoughtful face, pale with vigils and study. His attention was divided between a manuscript on parchment several centuries old, and two lighted stoves on which some heretical mixtures were cooking. Neither the floor nor the ceiling was visible; they were so covered with animals hung up there, skeletons, dried herbs, minerals, and drugs, with which the place was stuffed; here some books and retorts, with chests full of instruments for magic and astrology; there diagrams for horoscopes, phials, wax figures, and perhaps the poisons he concocts for René in payment for the shelter and hospitality bestowed on him by my mother's glover.

"Tavannes and I were startled, I can tell you, at the sight of this diabolical arsenal; for merely at the sight of it one feels spellbound, and but that my business is to be King of France, I should have been frightened. 'Tremble for us both,' said I to Tavannes.

"But Tavannes' eyes were riveted on the most mysterious object. On a couch by the old man's side lay a girl at full length, of the strangest beauty, as long and slender as a snake, as white as an ermine, as pale as death, as motionless as a statue. Perhaps it was a woman just dug out of her grave, for she seemed to be still wrapped in her shroud; her eyes were fixed, and I could not see her breathe. The old wretch paid no sort of heed to her. I watched him so curiously that his spirit I believe passed into me. By dint of studying him, at last I admired that searching eye, keen and bold, in spite of the chills of age; that mouth, mobile with thoughts that came from what seemed a single fixed desire, graven in a myriad wrinkles. Everything in the man spoke of a hope which nothing can discourage and nothing dismay. His attitude, motionless but full of thrilling life, his features so chiseled, so deeply cut by a passion that has

ne the work of the sculptor's tool, that mind dead-set on the criminal or scientific purpose, that searching intelligence—the track of Nature though conquered by her, and bent, without having broken, under the burden of an enterprise will never give up, threatening creation with fire borrowed from itself—— I was fascinated for a moment.

That old man was more a King than I, for his eye saw the whole world and was its master. I am determined to tempt no more swords; I want to float over abysses, as that old man does; his science seems to me a sovereignty. In short, I believe in these occult sciences."

"You, the eldest son, and the defender of the Holy Catholic, Apostolic, and Roman Church!" cried Marie.

"I."

"Why, what has come over you? Go on; I will be frightened for you, and you shall be brave for me."

"The old man looked at the clock and rose," the King went on. "He left the room, how I could not see, but I heard him open the window towards the Rue Saint-Honoré. Presently a light shone out, and then I saw another light, answering to the old man's, by which we could perceive Cosmo Ruggieri on the top of the column.

"'Oh, ho! They understand each other,' said I to Tavannes, who at once thought the whole affair highly suspicious, and was quite of my opinion that we should seize these two men, and at once make a search in their abominable workshop. But before proceeding to a raid, we wanted to see what would happen. By the end of a quarter of an hour the door of the laboratory opened, and Cosmo Ruggieri, my father's adviser—the bottomless pit in which all the Court secrets are buried, of whom wives crave help against their husbands and their lovers, and husbands and lovers take counsel against faithless women, who gains money out of the past and the future, taking it from every one, who sells horoscopes, and is supposed to know everything,—that half-demon came in saying to the old man, 'Good-evening, brother.'

"He had with him a horrible little old woman, toothless, hunchbacked, crooked, and bent like a lady's marmoset, but far more hideous; she was wrinkled like a withered apple, her skin was of the color of saffron, her chin met her nose, her mouth was a hardly visible slit, her eyes were like the black spots of the dence on dice, her brow expressed a bitter temper, her hair fell in gray locks from under a dirty coif; she walked with a crutch; she stank of devilry and the stake; and she frightened us, for neither Tavannes nor I believed that she was a real woman; God never made one so horrible as she.

"She sat down on a stool by the side of the fair white serpent with whom Tavannes was falling in love.

"The two brothers paid no heed to either the old woman or the young one, who, side by side, formed a horrible contrast. On one hand life in death, on the other death in life."

"My sweet poet!" cried Marie, kissing the King.

"'Good-evening, Cosmo,' the old alchemist replied. And then both men looked at the stove.—'What is the power of the moon to-night?' the old man asked Cosmo.—'Why, *caro Lorenzo*,' my mother's astrologer replied, 'the high tides of September are not yet over; it is impossible to read anything in the midst of such confusion.'—'And what did the Orient say this evening?'—'He has just discovered,' said Cosmo, 'that there is a creative force in the air which gives back to the earth all it takes from it; he concludes, with us, that everything in this world is the outcome of a slow transformation, but all the various forms are of one and the same matter.'—'That is what my predecessor thought,' replied Lorenzo. 'This morning Bernard Palissy was telling me that the metals are a result of compression, and that fire, which parts all things, joins all things also; fire has the power of compressing as well as that of diffusing. That worthy has a spark of genins in him.'

"Though I was placed where I could not be seen, Cosmo went up to the dead girl, and taking her hand, he said, 'There is some one near! Who is it?'—'The King,' said she.

"I at once showed myself, knocking on the window-pane; Ruggieri opened the window, and I jumped into this wizard's kitchen, followed by Tavannes.

"'Yes, the King,' said I to the two Florentines, who seemed terror-stricken. 'In spite of your furnaces and books, your witches and your learning, you could not divine my suit.—I am delighted to see the famous Lorenzo Ruggieri, of whom the Queen my mother speaks with such mystery,' said I to the old man, who rose and bowed.—'You are in this kingdom without my consent, my good man. Whom are you working for here, you, who from father to son have dwelt in the heart of the House of the Medici? Listen to me. You have your hand in so many purses, that the most covetous would by this have had their fill of gold; you are far too cunning to plunge unadvisedly into criminal courses, but you ought not either to rush like feather-brains into this kitchen; you must have some secret schemes, you who are not content with gold or with power? Whom do you serve, God or the Devil? What are you concocting here? I insist on the whole truth. I am honest man enough to hear and keep the secret of your undertakings, however blamable they may be. So tell me everything without concealment. If you deceive me, you will be sternly dealt with. But Pagan or Christian, Calvinist or Mohammedan, you have my Royal word for it that you may leave the country unpunished, even if you have some peccadilloes to confess. At any rate, I give you the remainder of this night and to-morrow morning to examine your consciences, for you are my prisoners, and you must now follow me to a place where you will be guarded like a treasure.'

"Before yielding to my authority, the two Florentines glanced at each other with a wily eye, and Lorenzo Ruggieri replied that I might be certain that no torture would wring their secrets from them; that in spite of their frail appearance, neither pain nor human feeling had any hold on them. Confidence alone could win from their lips what their mind had in its keeping. I was not to be surprised if at that mo-

ment they treated on an equal footing with a King who acknowledged no one above him but God, for that their ideas also came from God alone. Hence they demanded of me such confidence as they would grant. So, before pledging themselves to answer my questions without reserve, they desired me to place my left hand in the young girl's and my right hand in the old woman's. Not choosing to let them suppose that I feared any devilry, I put out my hands. Lorenzo took the right and Cosmo the left, and each placed one in the hand of a woman, so there I was like Jesus Christ between the two thieves. All the time the two witches were studying my hands, Cosmo held a mirror before me, desiring me to look at myself, while his brother talked to the two women in an unknown tongue. Neither Tavannes nor I could catch the meaning of a single sentence.

"We set seals on every entrance to this laboratory before bringing away the men, and Tavannes undertook to keep guard till Bernard Palissy and Chapelain, my physician-in-chief, shall go there to make a close examination of all the drugs stored or made there. It was to hinder their knowing anything of the search going on in their kitchen, and to prevent their communicating with any one whatever outside—for they might have sent some message to my mother—that I brought these two demons to be shut up here with Solern's Germans to watch them, who are as good as the stoutest prison-walls. René himself is confined to his room under the eye of Solern's groom, and the two witches also. And now, sweetheart, as I hold the key of the Cabala, the kings of Thunes, the chiefs of witchcraft, the princes of Bohemia, the masters of the future, the inheritors of all the famous sooth-sayers, I will read and know your heart, and at last we will know what is to become of us."

"I shall be very glad if you can lay my heart bare," said Marie without showing the least alarm.

"I know why necromancers do not frighten you; you cast spells yourself."

"Will you not have some of these peaches?" said she, offer-

giving him some fine fruit on a silver-gilt plate. "Look at these grapes and pears; I went myself to gather them all at Vincennes."

"Then I will eat some, for there can be no poison in them but the philters distilled from your fingers."

"You ought to eat much fruit, Charles; it would cool your blood, which you scorch by such violent living."

"And ought I not to love you less too?"

"Perhaps——" said she. "If what you love is bad for you, and I have thought so—I should find power in my love to refuse to let you have it. I adore Charles far more than I love the King, and I want the man to live without the troubles that make him sad and anxious."

"Royalty is destroying me."

"It is so," replied she. "If you were only a poor prince like your brother-in-law the King of Navarre, that wretched debauchee who has not a sou or a stitch of his own, who has merely a poor little kingdom in Spain where he will never set foot, and Béarn in France, which yields him scarcely enough to live on, I should be happy, much happier than if I were really Queen of France."

"But are you not much more than the Queen? King Charles is hers only for the benefit of the kingdom, for the Queen, after all, is part of our politics."

Marie smiled with a pretty little pout, saying:

"We all know that, my liege.—And my sonnet—is it finished?"

"Dear child, it is as hard to write verses as to draw up an edict of pacification. I will finish them for you soon. Ah God! life sits lightly on me here, would I could never leave you!—But I must, nevertheless, examine the two Florentines. Of all the sacred relics, I thought one Ruggieri quite enough

France, and behold there are two! Listen, my dearest child, you have a good mother-wit, you would make a capital tenant of police, for you detect everything——"

"Well, Sire, we women take all we dread for granted, and to us what is probable is certain; there is all our subtlety in two words."

"Well, then, help me to fathom these two men. At this moment every determination I may come to depends on this examination. Are they innocent? Are they guilty?—Behind them stands my mother."

"I hear Jacob on the winding stair," said Marie.

Jacob was the King's favorite body servant, who accompanied him in all his amusements; he now came to ask whether his Master would wish to speak to the two prisoners.

At a nod of consent, the mistress of the house gave some orders.

"Jacob," said she, "make every one in the place leave the house, excepting the nurse and *Monsieur le Dauphin d'Auvergne*—they may stay. Do you remain in the room downstairs; but first of all shut the windows, draw the curtains, and light the candles."

The King's impatience was so great that, while these preparations were being made, he came to take his place in a large settle, and his pretty mistress seated herself by his side in the nook of a wide, white marble chimney-place, where a bright fire blazed on the hearth. In the place of a mirror hung a portrait of the King, in a red velvet frame. Charles rested his elbow on the arm of the seat, to contemplate the two Italians at his ease.

The shutters shut, and the curtains drawn, Jacob lighted the candles in a sort of candelabrum of chased silver, placing it on a table at which the two Florentines took their stand—seeming to recognize the candlestick as the work of their fellow-townsmen, Benvenuto Cellini. Then the effect of this rich room, decorated in the King's taste, was really brilliant. The russet tone of the tapestries looked better than by daylight. The furniture, elegantly carved, reflected the light of the candles and of the fire in its shining bosses. The gilding, judiciously introduced, sparkled here and there like eyes, and gave relief to the brown coloring that predominated in this nest for lovers.

Jacob knocked twice, and at a word brought in the two Florentines. Marie Touchet was immediately struck by the

grand presence which distinguished Lorenzo in the sight of great and small alike. This austere and venerable man, whose silver beard was relieved against an overcoat of black velvet, had a forehead like a marble dome. His severe countenance, with two black eyes that darted points of fire, inspired a thrill as of a genius emerged from the deepest solitude, and all the more impressive because its power was not dulled by contact with other men. It was as the steel of a blade that has not yet been used.

Cosmo Ruggieri wore the Court dress of the period. Marie nodded to the King, to show him that he had not exaggerated the picture, and to thank him for introducing her to this extraordinary man.

"I should have liked to see the witches too," she whispered.

Charles IX., sunk again in brooding, made no reply; he was anxiously flipping off some crumbs of bread that happened to lie on his doublet and hose.

"Your science cannot work on the sky, nor compel the sun to shine, Messieurs de Florence," said the King, pointing to the curtains which had been drawn to shut out the gray mist of Paris. "There is no daylight."

"Our science, Sire, enables us to make a sky as we will," said Lorenzo Ruggieri. "The weather is always fair for those who work in a laboratory by the light of a furnace."

"That is true," said the King.—"Well, father," said he, using a word he was accustomed to employ to old men, "explain to us very clearly the object of your studies."

"Who will guarantee us impunity?"

"The word of a King!" replied Charles, whose curiosity was greatly excited by this question.

Lorenzo Ruggieri seemed to hesitate, and Charles exclaimed:

"What checks you? we are alone."

"Is the King of France here?" asked the old man.

Charles IX. reflected for a moment, then he replied, "No."

"But will he not come?" Lorenzo urged.

"No," replied Charles, restraining an impulse of rage.

The imposing old man took a chair and sat down. Cosmo, amazed at his boldness, dared not imitate his brother.

Charles IX. said, with severe irony:

"The King is not here, monsieur, but you are in the presence of a lady whose permission you ought to wait for."

"The man you see before you, madame," said the grand old man, "is as far above kings as kings are above their subjects, and you shall find me courteous, even when you know my power."

Hearing these bold words, spoken with Italian emphasis, Charles and Marie looked at each other and then at Cosmo, who, with his eyes fixed on his brother, seemed to be asking himself, "How will he get himself out of the awkward position we are in?"

In fact, one person only could appreciate the dignity and skill of Lorenzo Ruggieri's first move; not the King, nor his young mistress, over whom the elder man had cast the spell of his audacity, but his not less wily brother Cosmo. Though he was superior to the cleverest men at Court, and perhaps to his patroness Catherine de' Medici, the astrologer knew Lorenzo to be his master.

The learned old man buried in solitude, had gauged the sovereigns of the earth, almost all of them wearied out by the perpetual shifting of politics; for at that time great crises were so sudden, so far reaching, so fierce, and so unexpected! He knew their satiety, their lassitude; he knew with what eagerness they pursued all that was new, strange, or uncommon; and, above all, how glad they were to rise now and then to intellectual regions so as to escape from the perpetual struggle with men and things. To those who have exhausted politics, nothing remains but abstract thought; this Charles V. had proved by his abdication.

Charles IX., who made sonnets and swords to recreate himself after the absorbing business of an age when the Throne was in not less ill-odor than the King, and when Royalty had only its cares and none of its pleasures, could not but be strangely startled by Lorenzo's audacious negation

of his power. Religious impiety had ceased to be surprising at a time when Catholicism was closely inquired into; but the subversion of all religion, assumed as a groundwork for the wild speculations of mystical arts, naturally amazed the King, and roused him from his gloomy absence of mind. Besides, a victory to be won over mankind was an undertaking which would make every other interest seem trivial in the eyes of the Ruggieri. An important debt to be paid depended on this idea to be suggested to the King; the brothers could not ask for this, and yet they must obtain it. The first thing was to make Charles IX. forget his suspicions by making him jump at some new idea.

The two Italians knew full well that in this strange game their lives were at stake; and the glances—deferent but proud—that they exchanged with Marie and the King, whose looks were keen and suspicious, were a drama in themselves.

"Sire," said Lorenzo Ruggieri, "you have asked for the truth. But to show her to you naked, I must bid you sound the well, the pit, from which she will rise. I pray you let the gentleman, the poet, forgive us for saying what the Eldest Son of the Church may regard as blasphemy—I do not believe that God troubles himself about human affairs."

Though fully resolved to preserve his sovereign indifference, Charles IX. could not control a gesture of surprise.

"But for that conviction, I should have no faith in the miraculous work to which I have devoted myself. But, to carry it out, I must believe it; and if the hand of God rules all things, I am a madman. So, be it known to the King, we aim at winning a victory over the immediate course of human nature.

"I am an alchemist, Sire; but do not suppose, with the vulgar, that I am striving to make gold. The composition of gold is not the end, but only an incident of our researches; else we should not call our undertaking *Magnum Opus*, the great work. The Great Work is something far more ambitious than that. If I, at this day, could recognize the presence of God in matter, the fire of the furnaces that have

been burning for centuries would be extinguished to-morrow at my bidding.

"But make no mistake—to deny the direct interference of God is not to deny God. We place the Creator of all things far above the level to which religions reduce Him. Those who hope for immortality are not to be accused of Atheism. Following the example of Lucifer, we are jealous of God, and jealousy is a proof of violent love. Though this doctrine lies at the root of our labors, all adepts do not accept it. Cosmo," said the old man, indicating his brother, "Cosmo is devout; he pays for masses for the repose of our father's soul, and he goes to hear them. Your mother's astrologer believes in the Divinity of Christ, in the Immaculate Conception, and in Transubstantiation; he believes in the Pope's indulgences, and in hell—he believes in an infinite number of things.—His hour is not yet come, for I have read his horoscope: he will live to be nearly a hundred. He will live through two reigns, and see two Kings of France assassinated——"

"Who will be——?" asked the King.

"The last of the Valois and the first of the Bourbons," replied Lorenzo. "But Cosmo will come to my way of thinking. In fact, it is impossible to be an alchemist and a Catholic; to believe in the dominion of man over matter, and in the supreme power of mind."

"Cosmo will live to be a hundred?" said the King, knitting his brows in the terrible way that was his wont.

"Yes, Sire," said Lorenzo decisively. "He will die peacefully in his bed."

"If it is in your power to predict the moment of your death, how can you be ignorant of the result of your inquiries?" asked the King. And he smiled triumphantly as he looked at Marie Touchet.

The brothers exchanged a swift look of satisfaction.

"He is interested in alchemy," thought they, "so we are safe."

"Our prognostics are based on the existing relations of man to nature; but the very point we aim at is the complete alteration of those relations," replied Lorenzo.

The King sat thinking.

"But if you are sure that you must die, you are assured of defeat," said Charles IX.

"As our predecessors were," replied Lorenzo, lifting his hand and letting it drop with a solemn and emphatic gesture, as dignified as his thoughts. "But your mind has rushed on to the goal of our attempts, Sire; we must come back again, Sire! Unless you know the ground on which our edifice is erected, you may persist in saying that it will fall, and judge this science, which has been pursued for centuries by the greatest minds, as the vulgar judge it."

The King bowed assent.

"I believe, then, that this earth belongs to man, that he is master of it, and may appropriate all the forces, all the elements thereof. Man is not a creature proceeding directly from the hand of God, but the result of the principle diffused throughout the infinite Ether, wherein myriads of beings are produced; and these have no resemblance to each other between star and star, because the conditions of life are everywhere different. Ay, my Liege, the motion we call life has its source beyond all visible worlds; creation draws from it as the surrounding conditions may require, and the minutest beings share in it by taking all they are able, at their own risk and peril; it is their part to defend themselves from death. This is the sum total of alchemy.

"If man, the most perfect animal on this globe, had within him a fraction of the Godhead, he could not perish—but he does perish. To escape from this dilemma, Socrates and his school invented the soul. I—the successor of the great unknown kings who have ruled this science—I am for the old theories against the new; I believe in the transmutation of matter which I can see, as against the eternity of a soul which I cannot see. I do not acknowledge the world of souls. If such a world existed, the substances, of which the

beautiful combination produces your body—and which in madame are so dazzling—would not separate and resolve themselves after your death to return each to its own place; the water to water, the fire to fire, the metal to metal, just as when my charcoal is burnt its elements are restored to their original molecules.

"Though you say that something lives on, it is not we ourselves; all that constitutes our living self perishes.

"Now, it is my living self that I desire to perpetuate beyond the common term of life; it is the present manifestation for which I want to secure longer duration. What! trees live for centuries, and men shall live but for years, while those are passive and we are active; while they are motionless and speechless, and we walk and talk! No creature on earth ought to be superior to us either in power or permanency. We have already expanded our senses; we can see into the stars. We ought to be able to extend our life. I place life above power. Of what use is power if life slips from us?"

"A rational man ought to have no occupation but that of seeking—not whether there is another life—but the secret on which our present life is based, so as to be able to prolong it at will!—This is the desire that has silvered my hair. But I walk on boldly in the darkness, leading to battle those intellects which share my faith. Life will some day be ours."

"But how?" cried the King, starting to his feet.

"The first condition of our faith is the belief that this world is for man; you must grant me that," said Lorenzo.

"Well and good, so be it!" said Charles de Valois, impatient, but already fascinated.

"Well, then, Sire, if we remove God from this world, what is left but man? Now let us survey our domain. The material world is composed of elements: those elements have a first principle within them. All these principles resolve themselves into one which is gifted with motion. The number Three is the formula of creation: Matter, Motion, Production!"

"Proof, proof? Pause there!" cried the King.

"Do you not see the effects?" replied Lorenzo. "We have analyzed in our crucibles the acorn from which an oak would have risen as well as the embryo which would have become a man: from these small masses of matter a pure element was derived to which some force, some motion would have been added. In the absence of a Creator, must not that first principle be able to assume the external forms which constitute our world? For the phenomena of life are everywhere the same. Yes, in metals as in living beings, in plants as in man, life begins by an imperceptible embryo which develops spontaneously. There is a first principle! We must detect it at the point where it acts on itself, where it is one, where it is a Principle before it is a Creature, a cause before it is an effect; then we shall see it Absolute—formless, but capable of assuming all the forms we see it take.

"When we are face to face with this particle or atom, and have detected its motion from the starting point, we shall know its laws; we are thenceforth its masters, and able to impose on it the form we may choose, among all we see; we shall possess gold, having the world, and can give ourselves centuries of life to enjoy our wealth. That is what we seek, my disciples and I. All our powers, all our thoughts are directed to that search; nothing diverts us from it. One hour wasted on any other passion would be stolen from our greatness! You have never found one of your hunting-dogs neglectful of the game or the death, and I have never known one of my persevering subjects diverted by a woman or a thought of greed.

"If the adept craves for gold and power, that hunger comes of our necessities: he clutches at fortune as a thirsty hound snatches a moment from the chase to drink, because his retorts demand a diamond to consume, or his arts to be reduced to powder. Each one has his line of work. This one seeks the secret of vegetable nature, he studies the torpid life of plants, he notes the parity of motion in every species and the parity of nutrition; in every case he discerns that sun,

air, and water are needed for fertility and nourishment. Another investigates the blood of animals. A third studies the laws of motion generally and its relation to the orbits of the stars. Almost all love to struggle with the intractable nature of metals: for though we find various elements in everything, we always find metals the same throughout, down to their minutest particles.

"Hence the common error as to our labors. Do you see all these patient toilers, these indefatigable athletes, always vanquished, and always returning to the assault? Humanity, Sire, is at our heels, as your huntsman is at the heels of the pack. It cries to us, 'Hurry on! Overlook nothing! Sacrifice everything, even a man—you who sacrifice yourselves! Hurry onward! Cut off the head and hands of Death, my foe!'

"Yes, Sire, we are animated by a sentiment on which the happiness depends of generations to come. We have buried many men—and what men!—who have died in the pursuit. When we set foot on that road it is not to work for ourselves: we may perish without discovering the secret. And what a death is that of a man who does not believe in a future life! We are glorious martyrs: we bear the selfishness of the whole race in our hearts; we live in our successors. On our way we discover secrets which enrich the mechanical and liberal arts. Our furnaces shed gleams of light which help society to possess more perfect forms of industry. Gunpowder was discovered in our retorts: we shall conquer the thunder yet. Our patient vigils may overthrow politics."

"Can that be possible!" cried the King, sitting up again on the settle.

"Why not?" replied the Grand Master of the New Templars. "*Tradidit mundum disputationibus!* God has given us the world. Listen to this once again! Man is lord on earth and matter is his. Every means, every power is at his service. What created us? A motion. What power keeps life in us? A motion. And should not science grasp this motion? Nothing on earth is lost, nothing flies off from our

planet to go elsewhere; if it were so, the stars would fall on one another. The waters of the Deluge are all here, and not a drop lost. Around us, above, below, are the elements whence have proceeded the innumerable millions of men who have trodden the earth, before and since the Deluge. What is it that remains to be done? To detect the disintegrating force; on the other hand, to discover the combining force. We are the outcome of a visible toil. When the waters covered our globe, men came forth from them who found the elements of life in the earth's covering, in the atmosphere, and in food. Earth and air, then, contain the first principle of human transformations; these go on under our eyes, by the agency of what is under our eyes; hence we can discover the secret by not confining our efforts to the span of one man's life, but making the task endure as long as mankind itself. We have, in fact, attacked matter as a whole; Matter, in which I believe, and which I, Grand Master of our Order, am bent on penetrating.

"Christopher Columbus gave a world to the King of Spain; I am seeking to give the King of France a people that shall never die.—I, an outpost on the remotest frontier which cuts us off from the knowledge of things, a patient student of atoms, I destroy forms, I dissolve the bonds of every combination, I imitate Death to enable me to imitate Life. In short, I knock incessantly at the door of Creation, and shall still knock till my latest day. When I die, my knocker will pass into other hands not less indefatigable, as unknown giants bequeathed it to me.

"Fabulous images, never understood, such as those of Prometheus, of Ixion, of Adonis, of Pan, etc., which are part of the religious beliefs of every people and in every age, show us that this hope had its birth with the human race. Chaldaea, India, Persia, Egypt, Greece, and the Moors have transmitted Magian lore, the highest of all the occult sciences, the storehouse of the results of generations of watchers. Therein lay the bond of the noble and majestic Order of the Temple. When he burned the Templars, a predecessor of yours, Sire,

only burned men; their secrets remain with us. The reconstruction of the Temple is the watchword of an unrecognized people, a race of intrepid seekers, all looking to the Orient of life, all brethren, all inseparable, united by an idea, stamped with the seal of toil. I am the sovereign of this people, their chief by election and not by birth. I guide them all towards the essence of life! Grand Master, Rosicrucians, companions, adepts, we all pursue the invisible molecule which escapes our crucibles, and still evades our sight; but we shall make ourselves eyes manifold more powerful than those bestowed on us by nature; we shall get to the primitive atom, the corpuscular element so perseveringly sought by all the sages who have preceded us in the sublime pursuit.

"Sire, when a man stands astride on that abyss, and has at his command divers so intrepid as my brethren, other human interests look very small; hence we are not dangerous. Religious disputes and political struggles are far from us; we are immeasurably beyond them. Those who contend with nature do not condescend to take men by the throat.

"Moreover, every result in our science is appreciable; we can measure every effect, we can predict it, whereas in the combinations which include men and their interests everything is unstable. We shall submit the diamond to our crucible; we shall make diamonds; we shall make gold! Like one of our craft at Barcelona, we shall make ships move by the help of a little water and fire. We shall dispense with the wind, nay, we shall make the wind, we shall make light and renew the face of empires by new industries!—But we will never stoop to mount a throne to be *gehennaed* by nations."

Notwithstanding his desire to avoid being entrapped by Florentine cunning, the King, as well as his simple-minded mistress, was by this time caught and carried away in the rhetoric and rhodomontade of this pompous and specious flow of words. The lovers' eyes betrayed how much they were dazzled by the vision of mysterious riches spread out before them; they saw, as it were, subterranean caverns in long per-

spective full of toiling gnomes. The impatience of curiosity dissipated the alarms of suspicion.

"But, then," exclaimed the King, "you are great politicians, and can enlighten us."

"No, Sire," said Lorenzo simply.

"Why not?" asked the King.

"Sire, it is given to no one to be able to predict what will come of a concourse of some thousands of men; we may be able to tell what one man will do, how long he will live, and whether he will be lucky or unlucky; but we cannot tell how several wills thrown together will act, and any calculation of the swing of their interests is even more difficult, for interests are men *plus* things; only in solitude can we discern the general aspect of the future. The Protestantism that is devouring you will be devoured in its turn by its practical outcome, which, in its day, will become a theory too. Europe, so far, has not gone further than religion; to-morrow it will attack Royalty."

"Then the night of Saint-Bartholomew was a great conception?"

"Yes, Sire; for when the people triumph, they will have their Saint-Bartholomew. When Religion and Royalty are swept away, the people will attack the great, and after the great they will fall upon the rich. Finally, when Europe is no more than a dismembered herd of men for lack of leaders, it will be swallowed up by vulgar conquerors. The world has presented a similar spectacle twenty times before, and Europe is beginning again. Ideas devour the ages as men are devoured by their passions. When man is cured, human nature will cure itself perhaps. Science is the soul of mankind, and we are its pontiffs; and those who study the soul cure but little for the body."

"How far have you gone?" asked the King.

"We move but slowly; but we never lose what we have once conquered."

"So you, in fact, are the King of the Wizards," said Charles IX., piqued at finding himself so small a personage in the presence of this man.

The imposing Grand Master of Adepts flashed a look at him that left him thunder-stricken.

"You are the King of men," replied he; "I am the King of Ideas. Besides, if there were real wizards, you could not have burned them!" he added, with a touch of irony. "We too have our martyrs."

"But by what means," the King went on, "do you cast nativities? How did you know that the man near your window last night was the King of France? What power enabled one of your race to foretell to my mother the fate of her three sons? Can you, the Grand Master of the Order that would fain knead the world,—can you, I say, tell me what the Queen my mother is thinking at this moment?"

"Yes, Sire."

The answer was spoken before Cosmo could pull his brother's coat to warn him.

"You know why my brother, the King of Poland, is returning home?"

"Yes, Sire."

"And why?"

"To take your place."

"Our bitterest enemies are our own kith and kin," cried the King, starting up in a fury, and striding up and down the room. "Kings have no brothers, no sons, no mother! Coligny was right: my executioners are in the conventicles, they are at the Louvre. You are either impostors or regicides!—Jacob, call in Solern."

"My Lord," said Marie Touchet, "the Ruggieri have your word of honor. You have chosen to eat of the fruit of the tree of knowledge, do not complain of its bitterness."

The King smiled with an expression of deep contempt: his material sovereignty seemed small in his eyes in comparison with the supreme intellectual sovereignty of old Lorenzo Ruggieri. Charles IX. could scarcely govern France: the Grand Master of the Rosicrucians commanded an intelligent and submissive people.

"Be frank: I give you my word as a gentleman that your

reply, even if it should contain the avowal of the worst crimes, shall be as though it had never been spoken," the King said. "Do you study poisons?"

"To know what will secure life, it is needful to know what will cause death."

"You have the secret of many poisons?"

"Yes, but in theory only, and not in practice; we know them, but do not use them."

"Has my mother asked for any?"

"The Queen-mother, Sire, is far too clever to have recourse to such means. She knows that the sovereign who uses poison shall perish by poison; the Borgias, and Bianca, Grand Duchess of Tuscany, are celebrated examples of the dangers incurred by those who use such odious means. At Court everything is known. You can kill a poor wretch outright; of what use, then, is it to poison him? But if you attempt the life of conspicuous persons, what chance is there of secrecy? Nobody could have fired at Coligny but you, or the Queen-mother, or one of the Guises. No one made any mistake about that. Take my word for it, in politics poison cannot be used twice with impunity; princes always have successors.

"As to smaller men, if, like Luther, they become sovereigns by the power of ideas, by killing them you do not kill their doctrine.—The Queen is a Florentine; she knows that poison can only be the instrument of private vengeance. My brother, who has never left her since she came to France, knows how deeply Madame Diane aggrieved her; she never thought of poisoning her, and she could have done so. What would the King your father have said? No woman would have been more thoroughly justified, or more certain of impunity. But Madame de Valentinois is alive to this day."

"And the magic of wax images?" asked the King.

"Sire," said Cosmo, "these figures are so entirely innocuous that we lend ourselves to such magic to satisfy blind passions, like physicians who give bread pills to persons who fancy themselves sick. A desperate woman imagines that

by stabbing the heart of an image she brings disaster on the faithless lover it represents. What can we say? These are our taxes."

"The Pope sells indulgences," said Lorenzo Ruggieri, smiling.

"Does my mother make use of such images?"

"Of what use would such futile means be to her who can do what she will?"

"Could Queen Catherine save you at this moment?" asked Charles ominously.

"We are in no danger, Sire," said Lorenzo calmly. "I knew before I entered this house that I should leave it safe and sound, as surely as I know the ill-feeling that the King will bear my brother a few days hence; but, even if he should run some risk, he will triumph. Though the King reigns by the sword, he also reigns by justice," he added, in allusion to the famous motto on a medal struck for Charles IX.

"You know everything: I shall die before long, and that is well," returned the King, hiding his wrath under feverish impatience. "But how will my brother die, who, according to you, is to be Henri III.?"

"A violent death."

"And Monsieur d'Alençon?"

"He will never reign."

"Then Henri de Bourbon will be King?"

"Yes, Sire."

"And what death will he die?"

"A violent death."

"And when I am dead, what will become of madame?" asked the King, turning to Marie Touchet.

"Madame de Belleville will marry, Sire."

"You are impostors!—Send them away, my Lord," said Marie Touchet.

"Dear heart, the Ruggieri have my word as a gentleman," said Charles, smiling. "Will Marie have children?"

"Yes—and madame will live to be more than eighty."

"Must I have them hanged?" said the King to his mis-

tress.—“And my son, the Comte d'Auvergne?” said Charles, rising to fetch the child.

“Why did you tell him that I should marry?” said Marie Touchet to the two brothers during the few moments when they were alone.

“Madame,” replied Lorenzo with dignity, “the King required us to tell the truth, and we told it.”

“Then it is true?” said she.

“As true as that the Governor of Orleans loves you to distraction.”

“But I do not love him,” cried she.

“That is true, madame,” said Lorenzo. “But your horoscope shows that you are to marry the man who at this present loves you.”

“Could you not tell a little lie for my sake?” said she with a smile. “For if the King should believe your forecast——”

“Is it not necessary that he should believe in our innocence?” said Cosmo, with a glance full of meaning. “The precautions taken by the King against us have given us reason, during the time we spent in your pretty jail, to suppose that the occult sciences must have been maligned in his ears.”

“Be quite easy,” replied Marie: “I know him, and his doubts are dispelled.”

“We are innocent,” said the old man haughtily.

“So much the better: for at this moment the King is having your laboratory searched and your crucibles and phials examined by experts.”

The brothers looked at each other and smiled.

Marie took this smile for the irony of innocence; but it meant: “Poor simpletons! Do you suppose that if we know how to prepare poisons, we do not also know how to conceal them?”

“Where are the King's people, then?” asked Cosmo.

“In René's house,” replied Marie; and the Ruggieri exchanged a glance which conveyed from each to each the same thought. “The Hôtel de Soissons is inviolable!”

The King had so completely thrown off his suspicions, that

when he went to fetch his son, and Jacob intercepted him. To give him a note written by Chapelain, he opened it in the uncertainty of finding in it what his physician told him concerning his visit to the laboratory, where all that had been discovered bore solely on alchemy.

"Will he live happy?" asked the King, showing his infant son to the two alchemists.

"This is Cosmo's concern," said Lorenzo, turning to his brother.

Cosmo took the child's little hand and studied it carefully.

"Monsieur," said Charles IX. to the elder man, "if you are compelled to deny the existence of the spirit to believe that your enterprise is possible, tell me how it is that you can doubt that which constitutes your power. The mind you desire to annihilate is the torch that illumines your search. Ah, ha! Is not that moving while denying the fact of motion?" cried he, and pleased at having hit on this argument, he looked triumphantly at his mistress.

"Mind," said Lorenzo Ruggieri, "is the exercise of an internal sense, just as the faculty of seeing various objects and appreciating their form and color is the exercise of our sight. That has nothing to do with what is assumed as to another life. Mind—thought—is a faculty which may cease even during life with the forces that produce it."

"You are logical," said the King with surprise. "But alchemy is an atheistical science."

"Materialist, Sire, which is quite a different thing. Materialism is the outcome of the Indian doctrines transmitted through the mysteries of Isis to Chaldaea and Egypt, and brought back to Greece by Pythagoras, one of the demi-gods among men; his doctrine of transmigration is the mathematics of materialism, the living law of its phases. Each of the different creations which make up the earthly creation possesses the power of retarding the impulse that drags it into another form."

"Then alchemy is the science of sciences!" cried Charles IX., fired with enthusiasm. "I must see you at work."

"As often as you will, Sire. You cannot be more eager than the Queen your mother."

"Ah! That is why she is so much attached to you!" said the King.

"The House of Medici has secretly encouraged our research for almost a century past."

"Sire," said Cosmo, "this child will live nearly a hundred years; he will meet with some checks, but will be happy and honored, having in his veins the blood of the Valois."

"I will go to see you," said the King, who had recovered his good humor. "You can go."

The brothers bowed to Marie and Charles IX. and withdrew. They solemnly descended the stairs, neither looking at each other nor speaking; they did not even turn to look up at the windows from the courtyard, so sure were they that the King's eye was on them; and, in fact, as they turned to pass through the gate, they saw Charles IX. at a window.

As soon as the alchemist and the astrologer were in the Rue de l'Autruche, they cast a look in front and behind to see that no one was either following them or waiting for them, and went on as far as the Louvre moat without speaking a word; but there, finding that they were alone, Lorenzo said to Cosmo in the Florentine Italian of the time:

"Ah d'Iddio! como lo abbiamo infiocchiato!" (By God, we have caught them finely!)

"Gien mercès! a lui sta di spartojarsi!"—(Much good may it do him; he must make what he can of it)—said Cosmo. "May the Queen do as much for me! We have done a good stroke for her."

Some days after this scene, which had struck Marie as much as the King, in one of those moments when, in the fulness of joy the mind is in some sort released from the body, Marie exclaimed:

"Charles, I understand Lorenzo Ruggieri; but Cosmo said nothing."

"That is true," said the King, startled by this sudden flash

of light, "and there was as much falsehood as truth in what they said. Those Italians are as slippery as the silk they spin."

This suspicion explains the hatred of Cosmo that the King betrayed on the occasion of the trial on the conspiracy of la Mole and Coconas. When he found that Cosmo was one of the contrivers of that plot, the King believed himself duped by the two Italians; for it proved to him that his mother's astrologer did not devote himself exclusively to studying the stars, fulminating powder and final atoms. Lorenzo had then left the country.

In spite of many persons' incredulity of such things, the events which followed this scene confirmed the prophecies uttered by the Ruggieri.

The King died three months later. The Comte de Gondi followed Charles IX. to the tomb, as he had been told that he would by his brother, the Maréchal de Retz, a friend of the Ruggieri, and a believer in their foresight.

Marie Touchet married Charles de Balzac, Marquis d'Entragues, Governor of Orleans, by whom she had two daughters. The more famous of these two, the Comte d'Auvergne's half-sister, was Henri IV.'s mistress, and at the time of Biron's conspiracy tried to place her brother on the throne of France and oust the Bourbons.

The Comte d'Auvergne made Duc d'Angoulême, lived till the reign of Louis XIV. He coined money in his province, altering the superscription; but Louis XIV. did not interfere, so great was his respect for the blood of the Valois.

Cosmo lived till after the accession of Louis XIII.; he saw the fall of the House of Medici in France, and the overthrow of the Concini. History has taken care to record that he died an atheist—that is to say, a materialist.

The Marquise d'Entragues was more than eighty when she died.

Lorenzo and Cosmo had for their disciple the famous Comte de Saint-Germain, who became notorious under Louis XV. The great alchemist was not less than a hundred

at thirty years old, the age to which some biographers say Marion Delorme attained. The Count may have heard from the Ruggieri anecdotes of the Massacre of Saint-Bartholomew and of the reigns of the Valois, in which they could at pleasure assume a part by speaking in the first person. The Comte de Saint-Germain is the last professor of alchemy who explained the science well, but he left no writings. The doctrine of the Cabala set forth in this volume was derived from that mysterious personage.

It is a strange thing! Three men's lives, that of the old man from whom this information was obtained, that of the Comte de Saint-Germain, and that of Cosmo Ruggieri, embrace European history from the reign of Francis I. to that of Napoleon. Only fifty lives of equal length would cover the time to as far back as the first known epoch of the world.—“What are fifty generations for studying the mysteries of life?” the Comte de Saint-Germain used to say.

PARIS, *November–December 1836.*

PART III

THE TWO DREAMS

IN 1786 Bodard de Saint-James, treasurer to the Navy, was of all the financiers of Paris the one whose luxury gave rise to most remark and gossip. At that time he was building his famous *Folly* at Neuilly, and his wife bought, to crown the tester of her bed, a plume of feathers of which the price had dismayed the Queen. It was far easier then than now to make oneself the fashion and be talked of by all Paris; a witticism was often quite enough, or the caprice of a woman.

Bodard lived in the fine house in the Place Vendôme which the farmer-general Dangé had not long since been compelled to quit. This notorious Epicurean was lately dead; and on the day when he was buried, Monsieur de Bièvre, his intimate friend, had found matter for a jest, saying that now one could cross the Place Vendôme without danger (or Dangé). This allusion to the terrific gambling that went on in the deceased man's house was his funeral oration. The house is that opposite to the Chancellerie.

To complete Bodard's history as briefly as possible, he was a poor creature, he failed for fourteen millions of francs after the Prince de Guéméné. His clumsiness in not anticipating that Seven's bankruptcy—to use an expression of Lebrun-Pindare's—led to his never even being mentioned. He died in a garret, like Bourvalais, Bouret, and many others.

Madame de Saint-James indulged an ambition of never receiving any but people of quality—a stale absurdity that is ever new. To her the cap of a lawyer in the Parlement was but a small affair; she wanted to see her rooms filled with

persons of title who had at least the minor privileges of *no* at Versailles. To say that many blue ribbons were to be seen in the lady's house would be untrue; but it is quite certain that she had succeeded in winning the civility and attention of some members of the Rohan family, as was proved subsequently in the too famous case of the Queen's necklace.

One evening—it was, I believe, in August 1786—I was greatly surprised to see in this millionaire's room, precise as she was in the matter of proofs of rank, two new faces, which struck me as being of decidedly inferior birth.

She came up to me as I stood in a window recess, where I had intentionally ensconced myself.

"Do tell me," said I, with a questioning glance at one of these strangers, "who is that specimen? How did he get into your house?"

"He is a charming man."

"Do you see him through the prism of love, or am I mistaken in him?"

"You are not mistaken," she replied, laughing; "he is as ugly as a toad; but he has done me the greatest service a woman can accept from a man."

As I looked at her with mischievous meaning, she hastened to add: "He has entirely cured me of the ugly red patches which spoiled my complexion and made me look like a peasant woman."

I shrugged my shoulder with disgust.

"A quack!" I exclaimed.

"No," said she, "he is a physician to the Court pages. He is clever and amusing. I assure you; and he has written books too. He is a very learned physicist."

"If his literary style is like his face!——" said I, smiling. "And the other?"

"What other?"

"That little prim man, as neat as a doll, and who looks as if he drank verjuice."

"He is a man of good family," said she. "He has come

from some provinces—I forget which.—Ah! yes, from Artois. He is in Paris to wind up some affair that concerns the Cardinal, and His Eminence has just introduced him to Monsieur de Saint-James. They have agreed in choosing Monsieur de Saint-James to be arbitrator. In that the gentleman from the provinces has not shown much wisdom. What are people thinking of when they place a case in that man's hands? He is as gentle as a lamb, and as shy as a girl. His Eminence is most kind to him."

"What is it about?" said I.

"Three hundred thousand livres," said she.

"What! a lawyer?" I asked, with a little start of astonishment.

"Yes," replied she.

And, somewhat disturbed by having to make this humiliating confession, Madame Bodard returned to her game of faro.

Every table was made up. I had nothing to do or to say. I had just lost two thousand crowns to Monsieur de Laval, whom I had met in a courtesan's drawing-room. I went to take a seat in a deep chair near the fire. If ever on this earth there was an astonished man, it certainly was I on discovering that my opposite neighbor was the Controller-General. Monsieur de Calonne seemed to be drowsy, or else he was absorbed in one of those brown studies which come over a statesman. When I pointed out the Minister to Beaumarchais, who came to speak to me, the creator of *Figaro* explained the mystery without speaking a word. He pointed first to my head and then to Bodard's in an ingeniously significant way, by directing his thumb to one and his little finger to the other, with the rest of the fingers closed. My first impulse was to go and say something sharp to Calonne, but I sat still; in the first place, because I intended to play the favorite a trick, and also because Beaumarchais had somewhat familiarly seized my hand.

"What is it, monsieur?" said I.

With a wink he indicated the Minister.

"Do not wake him," he said in a low tone; "we may be only too thankful when he sleeps."

"But even sleeping is a scheme of finance," said I.

"Certainly it is," replied the statesman, who had read our words by the mere motion of our lips. "And would to God we could sleep a long time; there would not be such an opening as you will see!"

"Monsieur," said the play-writer, "I owe you some money."

"What for?"

"Monsieur de Mirabeau is gone to Berlin. I do not know whether in this matter of the Waters we may not both be deceived."

"You have too much memory and too little gratitude," retorted the Minister drily, vexed at this betrayal of one of his secrets before me.

"Very possibly," said Beaumarchais, greatly nettled. "But I have certain millions which may square many accounts." Calonne affected not to have heard.

It was half-past twelve before the card-tables broke up. Then we sat down to supper—ten of us; Bodard and his wife, the Controller-General, Beaumarchais, the two strangers, two pretty women whose names may not be mentioned, and a farmer-general named, I think, Lavoisier. Of thirty persons whom I had found on entering the drawing-room but these ten remained. And the two "specimens" would only stay to supper on the pressing invitation of the lady of the house, who thought she could discharge her debt to one by giving her a meal, and asked the other perhaps to please her husband, to whom she was doing the civil—wherefore I know not. Monsieur de Calonne was a power, and if any one had been so to be annoyed it would have been I.

The supper was at first deadly dull. The two men and the farmer-general weighed on us. I signed to Beaumarchais to make the son of Esculapius, by whom he was sitting, drunk till he was tipsy, giving him to understand that I would deal with the lawyer. As this was the only kind of amusement open to us, and as it gave promise of some blundering impertinence on the part of the two strangers, which amused

us by anticipation, Monsieur de Calonne smiled on the scheme. In two seconds the ladies had entered into our Bacchic plot. By significant glances they expressed their readiness to play their part, and the wine of Sillery crowned our glasses again and again with silvery foam. The surgeon was easy enough to deal with; but as I was about to pour out my neighbor's second glass, he told me with the cold politeness of a money-lender that he would drink no more.

At this time, by what chance I know not, Madame de Saint-James had turned the conversation on the wonderful suppers to the Comte de Cagliostro, given by the Cardinal de Rohan. My attention was not too keenly alive to what the mistress of the house was saying; for since her reply I had watched, with invincible curiosity, my neighbor's pinched, thin face, of which the principal feature was a nose at once wide and sharp, which made him at times look very like a ferret. Suddenly his cheeks flushed as he heard Madame de Saint-James disputing with Monsieur de Calonne.

"But I assure you, monsieur," said she in a positive tone, "that I have seen Queen Cleopatra."

"I believe it, madame," said my neighbor. "I have spoken to Catherine de' Medici."

"Oh! oh!" said Monsieur de Calonne.

The words spoken by the little provincial had an indescribably sonorous tone—to use a word borrowed from physical science. This sudden clearness of enunciation, from a man who till now had spoken very little and very low, in the best possible taste, surprised us in the highest degree.

"Why, he is talking!" exclaimed the surgeon, whom Beaumarchais had worked up to a satisfactory condition.

"His neighbor must have touched a spring," replied the satirist.

Our man colored a little as he heard these words, though they were spoken in a murmur.

"And what was the late lamented Queen like?" asked Calonne.

"I will not assert that the person with whom I supped last

night was Catherine de' Medici herself; such a miracle must seem as impossible to a Christian as to a philosopher," replied the lawyer, resting his finger-tips lightly on the table, and leaning back in his chair as if preparing to speak at some length. "But, at any rate, I can swear that that woman was—like to Catherine de' Medici as though they had been sisters. The lady I saw wore a black velvet dress, absolutely like that which the Queen is wearing in the portrait belonging to the King; on her head was the characteristic black velvet cap; her complexion was colorless, and her face the face you know. I could not help expressing my surprise to His Eminence. The suddenness of the apparition was all the more wonderful because Monsieur le Comte de Cagliostro could not guess the name of the personage in whose company I wished to be. I was utterly amazed. The magical spectacle of a supper where such illustrious women of the past were the guests robbed me of my presence of mind. When, at about midnight, I got away from this scene of witchcraft, I almost doubted my own identity.

"But all these marvels seemed quite natural by comparison with the strange hallucination under which I was presently to fall. I know not what words I can use to describe the condition of my senses. But I can declare, in all sincerity of heart, that I no longer wonder that there should have been, of old, spirits weak enough—or strong enough—to believe in the mysteries of magic and the power of the Devil. For my part, till I have ampler information, I regard the apparitions of which Cardan and certain other thaumaturgists have spoken as quite possible."

These words, pronounced with incredible eloquence of tone, were of a nature to rouse extreme curiosity in those present. Our looks all centered on the orator, and we sat motionless. Our eyes alone showed life as they reflected the bright wax lights in the candlesticks. By dint of watching the stranger, we fancied we could see an emanation from the pores of his face, and especially from those of his brow, of the inner feelings that wholly possessed him. This man, apparently so

cold and strictly reserved, seemed to have within him a hidden fire, of which the flame came forth to us.

"I know not," he went on, "whether the figure I had seen called up made itself invisible to follow me; but as soon as I had laid my head on my pillow, I saw the grand shade of Catherine rise before me. I instinctively felt myself in a luminous sphere; for my eyes, attracted to the Queen with painful fixity, saw her alone. Suddenly she bent over me——"

At these words the ladies with one consent betrayed keener curiosity

"But," said the lawyer, "I do not know whether I ought to go on; although I am inclined to think that it was but a dream, what remains to be told is serious."

"Does it bear on religion?" asked Beaumarchais.

"Or is it in any way indecent?" asked Calonne. "These ladies will forgive it."

"It bears on government," replied the lawyer.

"Go on," said the Minister. "Voltaire, Diderot, and their like have done much to educate our ears."

The Controller-General was all attention, and his neighbor, Madame de Genlis, became absorbed. The stranger still hesitated. Then Beaumarchais exclaimed impetuously:

"Come, proceed, Maitre! Do not you know that when the laws leave folks so little liberty, people revenge themselves by laxity of manners?"

So the lawyer went on:

"Whether it was that certain ideas were fermenting in my soul, or that I was prompted by some unknown power, I said to her:

"'Ah, madame, you committed a very great crime.'

"'Which?' she asked in a deep voice.

"'That for which the signal was given by the Palace clock on the 24th of August.'

"She smiled scornfully, and some deep furrows showed on her pallid cheeks.

"'Do you call that a crime?' replied she: 'it was only an

accident. The undertaking was badly managed, and the good result we looked for failed—for France, for all Europe, and for the Catholic Church. How could we help it? Our orders were badly carried out. We could not find so many Montlucés as we needed. Posterity will not give us credit for the defective communications which hindered us from giving our work the unity of impulse which is necessary to any great *Coup d'État*: that was our misfortune. If by the 25th of August not the shadow of a Huguenot had been left in France, I should have been regarded to the remotest posterity as a noble incarnation of Providence. How often have the clearing spirits of Sixtus V., of Richelieu, of Bossuet, secretly accused me of having failed in my undertaking, after daring to conceive of it! And how many regrets attended my death!

“The disease was still rife thirty years after that Saint-Bartholomew's night; and it had caused the shedding of ten times more noble blood in France than was left to be shed on August 26, 1572. The revocation of the Edict of Nantes, for which you had medals struck, cost more tears, more blood and money, and killed more prosperity in France than three Saint-Bartholomews. Letellier, with a dip of ink, carried into effect the decree which the Crown had secretly desired since my day; but though on August 25, 1572, this tremendous execution was necessary, on August 25, 1685, it was useless. Under Henri de Valois' second son heresy was scarcely pregnant; under Henri de Bourbon's second son the teeming mother had cast her spawn over the whole world.

“You accuse me of crime, and you raise statues to the son of Anne of Austria! But he and I aimed at the same end. He succeeded; I failed; but Louis XIV. found the Protestants disarmed, while in my day they had powerful armies, statesmen, captains, and Germany to back them.”

“On hearing these words slowly spoken, I felt within me a tremulous thrill. I seemed to scent the blood of I know not what victims. Catherine had grown before me. She stood there like an evil genius, and I felt as if she wanted to get into my conscience to find rest there——”

"He must have dreamed that," said Beaumarchais, in a low voice. "He certainly never invented it."

"My reason is confounded," said I to the Queen. "You pride yourself on an action which three generations have condemned and held accursed, and——"

"Add," said she, "that writers have been more unjust to me than my contemporaries were. No one undertakes my defence. I am accused of ambition—I who was so rich and a Queen. I am taxed with cruelty—I who have but two decapitations on my conscience. And to the most impartial minds I am still, no doubt, a great riddle. Do you really believe that I was governed by feelings of hatred, that I breathed only vengeance and fury?" She smiled scornfully. "I was as calm and cold as Reason itself. I condemned the Huguenots without pity, but without anger; they were the rotten orange in my basket. If I had been Queen of England, I should have judged the Catholics in the same way, if they had been seditious. To give our power any vitality at that period, only one God could be allowed in the State, only one faith and one master. Happily for me, I left my excuse recorded in one sentence. When Birague brought me a false report of the loss of the battle of Dreux—"Well and good," said I, "then we will go to Sermon."—Hate the leaders of the New Religion? I esteemed them highly, and I did not know them. If I ever felt an aversion for any political personage, it was for that cowardly Cardinal de Lorraine, and for his brother, a wily and brutal soldier, who had me watched by their spies. They were my children's enemies; they wanted to snatch the crown from them; I saw them every day, and they were more than I could bear. If we had not carried out the plan for Saint-Bartholomew's Day, the Guises would have done it with the help of Rome and its monks. The Ligne, which had no power till I had grown old, would have begun in 1573."

"But, madame," said I, "instead of commanding that horrible butchery—excuse my frankness—why did you not employ the vast resources of your political genius in giving the

Reformers the wise institutions which made Henri IV.'s reign so glorious and peaceful?

"She smiled again, shrugging her shoulders, and her hollow wrinkles gave her pale features an ironical expression full of bitterness.

"'After a furious struggle a nation needs repose,' said she. 'That is the secret of that reign. But Henri IV. committed two irremediable blunders. He ought neither to have abjured Protestantism nor to have left France Catholic after his own conversion. He alone has ever been in a position to change the face of France without a shock. Either not a single stole, or not a single conventicle! That is what he ought to have seen. To leave two hostile principles at work in a government with nothing to balance them is a crime in a King; it is sowing the seed of revolutions. It belongs to God alone to leave good and evil for ever at odds in the work of His hand. But this sentence was perhaps inscribed at the foundations of Henri IV.'s policy, and perhaps it was what led to his death. It is impossible that Sully should not have cast a covetous eye on the immense possessions of the clergy—though the clergy were not their sole masters, for the nobles dissipated at least two-thirds of the Church revenues. Sully the Reformer owned abbeys nevertheless.' She paused, to think, as it seemed.

"'But does it occur to you,' said she, 'that you are asking a Pope's niece her reason for remaining Catholic?'—Again she paused—'And, after all, I would just as soon have been a Calvinist,' she went on, with a gesture of indifference. 'Can the superior men of your age still think that religion had really anything to do with that great trial, the most tremendous of those that Europe has been required to decide—a vast revolution retarded by trivial causes, which will not hinder it from overflowing the whole world, since I failed to stop it.—A revolution,' said she, with a look of deep meaning, 'which is still progressing, and which you may achieve.—Yes, *You*, who hear me!'

"I shuddered.

"What! Has no one yet understood that old interests on one hand, and on the other new interests, had taken Rome and Luther to be their standards of battle! What! When Louis IX., to avoid a somewhat kindred struggle, dragged after him a population a hundred times greater than that I condemned to death, and left them in the sands of Egypt, he earned the title of Saint, while I!—But I,' she added, 'failed.'

"She looked down and stood silent for a minute. It was no longer a Queen that I beheld, but rather one of those Druidesses of old who sacrificed men, and could unroll the pages of the future while examining the lore of the past. But she presently raised her royal and majestic face.

"By directing the attention of the middle classes to the abuses of the Roman Church,' said she, 'Luther and Calvin gave birth in Europe to a spirit of investigation which inevitably led the nations to examine everything. Examination leads to doubt. Instead of the faith indispensable to social existence, they brought in their train, and long after them, an inquisitive philosophy, armed with hammers, and greedy of destruction. Science, with its false lights, sprang glittering from the womb of heresy. Reform in the Church was not so much what was aimed at as the indefinite liberty of man, which is fatal to power. I have seen that. The result of the successes of the Reformers in their contest against the priesthood—even at that time better armed and more formidable than the Crown—was the destruction of the monarchical power raised with so much difficulty by Louis XI. on the ruins of feudality. Their aim was nothing less than the annihilation of Religion and Royalty, and over their wreck the middle classes of all lands were to join in a common compact. Thus this contest was war to the death between these new allies and ancient laws and beliefs. The Catholics were the representative expression of the material interests of the Crown, the Nobility, and the Priesthood.

"It was a duel to the death between two giants; the night of Saint-Bartholomew was, unfortunately, only a wound.

Remember that, to save a few drops of blood at the right moment, a torrent had to be shed at a later day. There is a misfortune which the Intelligence that looks down on a kingdom cannot avert; that, namely, of having no peers by whom to be judged when he succumbs under the burden of events. My peers are few; fools are in the majority; these two propositions account for everything. If my name is held in execration in France, the inferior minds which constitute the mass of every generation are to blame.

"In such great crises as I have been through, reigning does not mean holding audience, reviewing troops, and signing decrees. I may have made mistakes; I was but a woman. But why was there no man then living who was superior to the age? The Duke of Alva had a soul of iron, Philip II. was stultified by Catholic dogmas, Henri IV. was a gambler and a libertine, the Admiral was systematically pig-headed. Louis XI. had lived too soon; Richelieu came too late. Whether it were virtuous or criminal, whether the Massacre of Saint-Bartholomew is attributed to me or no, I accept the burden. I shall always stand between those two great men as a visible link in an unrecognized chain. Some day paradoxical writers will wonder whether nations have not sometimes given the name of executioner to those who, in fact, were victims. Not once only will mankind be ready to immolate a God rather than accuse itself! You are all ready to shed tears for two hundred louts, when you refuse them for the woes of a generation, of a century, of the whole world! And you also forget that political liberty, the peace of a nation, and science itself are gifts for which Fate demands a heavy tax in blood!"

"'May the nations never be happy at less cost?' cried I, with tears in my eyes.

"'Great Truths leave their wells only to find fresh vigor in baths of blood. Christianity itself, the essence of all truth, since it proceeds from God, was not established without martyrs. Has not blood flowed in torrents? Must it not forever flow?—You will know—you who are to be one of the

builders of the social edifice founded by the apostles. As long as you use your instruments to level heads, you will be applauded; then, when you want to take up the trowel, you will be killed.

"'Blood! blood!'—the words rang in my brain like the echo of a bell.

"'According to you,' said I, 'Protestantism has the same right as you have to argue thus?'

"But Catherine had vanished as though some draught of air had extinguished the supernatural light which enabled my mind to see the figure which had grown to gigantic proportions. I had suddenly discerned in myself an element which assimilated the horrible doctrines set forth by the Italian Queen.

"I woke in a sweat, and in tears; and at the moment when reason, triumphing within me, assured me in her mild tones that it was not the function of a King, nor even of a nation, to practise these principles, worthy only of a people of atheists——"

"And how are perishing monarchies to be saved?" asked Beaumarchais.

"God is above all, monsieur," replied my neighbor.

"Well, then," said Monsieur de Calonne, with the flippancy which characterized him, "we have always the resource of believing ourselves to be instruments in the hand of God, as the gospel according to Bossuet has it."

As soon as the ladies understood that the whole scene was a conversation between the Queen and the lawyer, they had begun whispering. Indeed, I have spared the reader the exclamations and interruptions with which they broke into the lawyer's narrative. However, such phrases as, "What a deadly bore!" and "My dear, when will he have done?" reached my ear.

When the stranger ceased speaking, the ladies were silent. Monsieur Bodard was asleep. The surgeon being half drunk, Lavoisier, Beaumarchais, and I alone had been listening: Monsieur de Calonne was playing with the lady at his side.

At this moment the silence was almost solemn. The light of the tapers seemed to me to have a magical hue. A common sentiment linked us by mysterious bonds to this man who, to me, suggested the inexplicable effects of fanaticism. It needed nothing less than the deep hollow voice of Beaumarchais' neighbor to rouse us.

"I too dreamed!" he exclaimed.

I then looked more particularly at the surgeon, and felt an indescribable sentiment of horror. His earthy complexion, his features, large but vulgar, were the exact expression of what I must be allowed to call *la canaille*, the rough mob. A few specks of dull blue and black dotted his skin like spots of mud, and his eyes flashed with sinister fires. The face looked more ominous perhaps than it really was, because a powdered wig à *la frimas* crowned his head with snow.

"That man must have buried more than one patient," said I to my neighbor.

"I would not trust my dog to his care," he replied.

"I hate him involuntarily," said I.

"I despise him," replied he.

"And yet how unjust!" cried I.

"Oh! bless me, by the day after to-morrow he may be as famous as Volange the actor," replied the stranger.

Monsieur de Calonne pointed to the surgeon with a gesture that seemed to convey, "This fellow might amuse us."

"And did you too dream of a Queen?" asked Beaumarchais.

"No, I dreamed of a people," said he with emphasis, making us laugh. "I was attending a patient whose leg I was to amputate the next day——"

"And you found a people in your patient's thigh?" asked Monsieur de Calonne.

"Exactly so!" replied the surgeon.

"Is not he amusing?" cried Madame de Genlis.

"I was greatly surprised," the speaker went on, never heeding these interruptions, and stuffing his hands into his breeches pockets, "to find some one to talk to in that leg. I had the strange power of entering into my patient. When

I first found myself in his skin, I discerned there an amazing number of tiny beings, moving, thinking, and arguing. Some lived in the man's body, and some in his mind. His ideas were creatures that were born, grew, and died; they were sick, gay, healthy, sad—and all had personal individuality. They fought or fondled. A few ideas flew forth and went to dwell in the world of intellect. Suddenly I understood that there are two worlds—the visible and the invisible universe; that the earth, like man, has a body and a soul. A new light was cast on nature, and I perceived its immensity when I saw the ocean of beings everywhere distributed in masses and in species, all of one and the same living matter, from marble rocks up to God. A magnificent sight! In short, there was a universe in my patient. When I inserted my lancet in his gangrened leg, I destroyed a thousand such beings.—You laugh, ladies, at the idea that you are a prey to a thousand creatures——”

“No personalities,” said Monsieur de Colonne, “speak for yourself and your patient.”

“My man, horrified at the outcry of his animaleules, wanted to stop the operation; but I persisted, telling him that malignant creatures were already gnawing at his bones. He made a motion to resist me, not understanding that what I was doing was for his good, and my lancet pierced me in the side——”

“He is too stupid,” said Lavoisier.

“No, he is drunk,” replied Beaumarchais.

“But, gentlemen, my dream has a meaning,” cried the surgeon.

“Oh, oh!” cried Bodard, waking, “my leg is asleep!”

“Your animaleules are dead,” said his wife.

“That man has a vocation,” said my neighbor, who had imperturbably stared at the surgeon all the time he was talking.

“It is to Monsieur's vocation what action is to speech, or the body to the soul,” said the ugly guest.

But his tongue was heavy, and he got confused; he could

only utter unintelligible words. Happily, the conversation took another turn. By the end of half an hour we had forgotten the surgeon to the Court pages, and he was asleep.

When we rose from table, the rain was pouring in torrents.

"The lawyer is no fool," said I to Beaumarchais.

"Oh! he is dull and cold. But you see the provinces can still produce good folks who take political theories and the history of France quite seriously. It is a heaven that will spread."

"Have you a carriage?" Madame de Saint-James asked me.

"No," said I shortly. "I did not know that I should want it this evening. You thought, perhaps, that I should take home the Controller-General? Did he come to your house *en polisson*?" (the fashionable name at the time for a person who drove his own carriage at Marly dressed as a coachman). Madame de Saint-James left me hastily, rang the bell, ordered her husband's carriage, and took the lawyer aside.

"Monsieur de Robespierre, will you do me the favor of seeing Monsieur Marat home, for he is incapable of standing upright?" said she.

"With pleasure, madame," replied Monsieur de Robespierre with an air of gallantry; "I wish you had ordered me to do something more difficult."

NOTE.

This is the song published by the Abbé de la Place in his collection of interesting fragments, in which may be found the dissertation alluded to. [It will be seen that it goes to the old tune of *Malbrouk s'en va-t-en guerre.*]

THE DU DE GUISE'S BURIAL.

Qui veut ouïr chanson? (*Bis.*)
 C'est du Grand Duc de Guise;
 Et bon bon bon bon,
 Di dan di dan don,
 C'est du Graud Duc de Guise!

(This last line was spoken, no doubt, in a comic tone.)

Qui est mort et enterré.

Qui est mort et enterré. (*Bis.*)
 Aux quatre coins du poêle,
 Et bon bon bou bon,
 Di dan di dan don,

Quatre gentilshomm's y avoit.

Quatre gentilshomm's y avoit. (*Bis.*)
 L'un portoit son grand casque,
 Et bon, etc.
Et l'autre ses pistolets.

Et l'autre ses pistolets. (*Bis.*)
 Et l'autre sou épee,
 Et bon, etc.
Qui tant d'Hugu'nots a tués.

Qui tant d'Hugu'nots a tués. (*Bis.*)
 Venoit le quatrièdme,
 Et bon, etc.
Qui étoit le plus dolent.

Qui étoit le plus dolent; (*Bis.*)
Après venoient les pages,
Et bon, etc.
Et les valets de pied.

Et les valets de pied, (*Bis.*)
Avecque de grands crêpes,
Et bon, etc.
Et des souliers cirés.

Et des souliers cirés, (*Bis.*)
Et des beaux bas d'estame,
Et bon, etc.
Et des culottes de piau.

Et des culottes de piau. (*Bis.*)
La cérémonie faite,
Et bon, etc.,
Chacun s'alla coucher.

Chacun s'alla coucher: (*Bis.*)
Les uns avec leurs femmes,
Et bon, etc.
Et les autres tout seuls.

The discovery of these curious verses seems to prove, to a certain extent, the guilt of Théodore de Bèze, who tried to mitigate the horror caused by this murder by turning it to ridicule. The principal merit of this song lay, it would appear, in the tune.

THE UNIVERSITY OF CHICAGO

GAMBARA

TRANSLATED BY

J. WALKER McSPADDEN

(227)

COPYRIGHT, 1900.
By THOMAS Y. CROWELL & CO.

GAMBARA

To M. le Marquis de Belloy

In a chimney-corner of a mysterious, splendid retreat, which no longer exists save in our memories, and whence we could descry Paris from the slopes of Bellevue to those of Belleville, and from Montmartre to the Arc de Triomphe de l'Étoile—there it was that, in a certain ten-drinking bout, and in the midst of a thousand ideas which sprang into being and died fuse-like in your scintillating conversation, you cast beneath my pen, in your large-souled way, that personage worthy of Hoffmann, bearer of untold treasures, pilgrim seated at the gate of Paradise. It was given to him to listen to the angel choir; and, having no tongue to repeat that song, he transmits it to the key-board through fingers bruised by contractions of divine inspiration, expressing as he thinks the music of Heaven to the stupefied auditors. You have created *Gambara*; I merely clothe him. Permit me to render unto Caesar the things that are Caesar's, regretting only that you may not seize the pen, at a time when gentlemen ought to serve with it as well as with their swords in behalf of their country. You cannot think of yourself, but you owe your talents to us.

NEW YEAR'S DAY of 1831 was emptying its comfit-packets. The clock struck four, and the throng at Palais-Royal and in the restaurants began to assemble. At this moment a coupé stopped at the passage-way and deposited a young man of proud bearing—probably a foreigner; otherwise he would not have had either the chasseur of aristocratic plumes, or the armorial bearings which still attract the heroes of July. The stranger entered Palais-Royal, and followed the crowd under the galleries without remarking the tardiness to which his gait was condemned by the affluence of sightseers; he seemed accustomed to the dignified carriage which is ironi-

cally termed an ambassador's stride. But his dignity savored slightly of the theatre. Although his face was fair and calm, his hat—whence escaped a tuft of black locks—was tilted perhaps a little too much over toward the right ear, upsetting his grave demeanor by a touch of rakishness. His eyes, wandering and half closed, glanced down disdainfully on the throng.

"There goes a young fellow who is decidedly handsome," said a grisette in an aside, while allowing him to pass.

"And who knows it well enough," audibly replied an ugly companion of hers.

After a tour of the gallery the young man looked up, then at his watch, made a gesture of impatience, and entered a tobacco shop, where he lit a cigar and posed before a mirror to look over his costume—a little gaudier than French laws of good taste allowed. He shifted his collar and his black velvet vest on which he crossed several times one of the heavy gold chains made at Genoa; then by a single shrug of his left shoulder he adjusted his velvet cloak in becoming fashion, after which he resumed his promenade, without allowing himself to notice the ogling he received from the bourgeoisie. When the shops began to light up and the night to darken perceptibly, he returned towards the square of the Palais-Royal as though he feared recognition, for he skirted the square till he reached the fountain, in order to gain, sheltered by the cabs, the entrance to Rue Froidmanteau, a filthy, dingy, disreputable street—a species of sewer that the police overlooked, hard by the wholesome Palais-Royal, in much the same manner that an Italian majordomo will permit a careless valet to pile the apartment trash in a corner of the stairway.

The young man hesitated. He reminded one of a middle-class woman, dressed in her Sunday best, who cranes her neck at a brooklet swollen by a shower. Still the hour was well chosen for the satisfaction of some doubtful desire. He might have been discovered, earlier in the evening, and later he might have been thwarted. To have been enticed by a glance encouraging rather than provoking; to have followed,

mayhap for an hour, mayhap for a day, some woman young and beautiful; to have divined her thought and to have given to her lightness a thousand advantageous interpretations; to be struck with the idea of a sudden irresistible affinity; to have conjured up, 'neath the fire of a passing excitement, an adventure in an age when romances are written precisely because they do not happen; to have dreamed of balconies, guitars, stratagems, bolts; and to be enveloped in the mantle of Almaviva:—after having written a poem in his fancy, to stop before the door of a questionable place; then, for denouement, to find in the reserve of his Rosine a precaution imposed by police regulation—is not all this a deception through which many have passed without themselves admitting it?

The most natural sentiments are those which are confessed most reluctantly, and foppishness is one of these. When the lesson goes no further, a Parisian profits and forgets, and the evil is not great; but it is not the case with a foreigner, who begins to fear that he will have to pay a little too dearly for his Parisian education.

This stroller was a noble of Milan, an exile from his country on account of sundry lavish displays which caused the Austrian government to suspect him. The Count Andrea Marccini had been received in Paris with that cordiality thoroughly French, which is always accorded to a pleasing wit, a high-sounding name, accompanied by an income of two hundred thousand livres and an agreeable exterior. To such an one, exile meant a pleasure excursion. His property was easily stowed away, and his friends informed him that after an absence of two years or so he could safely reappear in his native land. After having made *crudeli affami* and *i miei tiranni* rhyme in a dozen sonnets—after supporting unlucky Italian refugees out of his own purse—Count Andrea, who had the misfortune to be a poet, believed himself free from all his patriotic notions.

Since his arrival, he gave himself over without reflection to the varied pleasures which Paris offers freely to anyone rich enough to buy them. His talents and his beauty had caused

him great success with the ladies, whom he loved collectively, as is usual with one of his age, but among whom he had not yet seen a particular one. Indeed this taste was subordinated to those of music and poetry, cultivated by him since childhood. These seemed more difficult to him, and harder to accomplish than deeds of gallantry, since nature had spared him the obstacles that men desire to conquer. Like many another, his disposition was complex, and he allowed himself to be led easily by the sweets of pleasure, without which he could scarcely have existed; nevertheless, he maintained just as strongly the social distinctions that his opinions rejected. In this way his theories of the artist, the philosopher, and the poet were often at variance with his tastes, sentiments, and habits of a gentleman and a millionaire; but he consoled himself for these inconsistencies by noting the same traits frequently in Parisian—who were Liberals through interest but aristocrats by nature.

It was not without a lively misgiving, therefore, that, on December 31st, 1830, he should find himself on foot in one of our thaws of the weather, following a woman whose dress betrayed an abject poverty—thorough, permanent, inveterate. She was no prettier than many others he saw each evening at the Bouffons, at the Opera, and in society. Certainly she was not so youthful as Mme. de Manerville, from whom he had obtained a rendezvous for that same day, and who perhaps still awaited him. But there was in the glance—at once tender and ferocious, searching and swift—that the black eyes of this woman had furtively cast at him, so much sorrow and so much stifled joy! She had blushed so deeply when, on leaving the store where she had lingered a quarter of an hour, her eyes had encountered those of the Milanese, who had awaited her a few paces away. In short, there were so many "ifs and ands," that the Count, seized by one of those headstrong temptations for which there is no name in any tongue, even in that of the orgy, began the pursuit of this woman, like an old Parisian following a grisette. While pursuing her path, whether preceding or following her, he critically examined

her figure and dress, with the purpose of dislodging the absurd and silly desire that had imbedded itself in his brain. Instead, this inspection brought a pleasure more burning than that he had experienced on the evening when he beheld, underneath the waters of a perfumed bath, the perfect figure of one he loved.

Occasionally the unknown woman would bend her head, glancing obliquely at him after the manner of a kid tethered close to earth, and seeing him always on her track, she hastened her steps as though she wished to flee. Nevertheless, when a block of carriages or other accident brought Andrea to her side, the noble saw her glance away from him without any trace of annoyance. These sure signs of a mixed emotion gave the final spur to the disordered dreams which transported him. He hurried as far as Rue Froidmanteau, where after many turnings the unknown entered abruptly, believing that she had dodged the stranger, who was nonplussed by the manoeuvre.

It was nightfall. Two women tattooed with rouge, who were drinking black-currant wine at the grocer's expense, saw the young woman and hailed her. She paused on the threshold, replying pleasantly to the cordial greeting, and resumed her way. Andrea, who walked behind her, saw her disappear in one of the darkest alleys of this street, the name of which was unknown to him. The repulsive aspect of the house, in which the heroine of his romance had just entered, nauseated him. Recoiling a step to inspect the place, he rubbed up against a villainous-looking man, and asked him about it. The man rested his right hand on a knotty stick, placed his left hand on his hips, and replied tersely:

"Droll dog!"

But on catching a better glimpse of the Italian, on whom fell the light of the street-lamp, his air became cringing.

"Ah! pardon, monsieur!" replied he with a sudden change of tone. "They run a restaurant there, a sort of table d'hôte whose cooking is wretched, and where they put cheese in the soup. Perhaps this is what monsieur is looking for, as it is

easy to see by his dress that monsieur is an Italian, and Italians love velvet and cheese. If monsieur desires, I can show him a better restaurant; two steps from here I have an aunt who is very fond of foreigners."

Andrea hitched up his cloak to his moustaches, and darted out of the street, impelled by the loathing induced by this vile person, whose habiliments and actions were in harmony with the mean house where the unknown one had entered. The thousand luxuries of his own apartments recurred to him gratefully. He went to pass the evening at the home of the Marquise d'Espard, trying thus to wash away the soiling touch of the whim which had so tyrannized him through part of the day.

But when he had retired, in the quietude of the night, he remembered the vision of the day still more clearly and spiritedly than the reality. The unknown one still walked before him; at times, in crossing the gutter, she displayed a shapely limb; her sinewy hips swayed with her step. Andrea wished to address her anew, and dared not—he, Marcosini, a noble of Milan! Then he saw her entering the obscure alley which had snatched her from him, and he reproached himself for not having followed her.

"In a word," he said, to himself, "if she evaded me and wished to conceal her whereabouts, she loves me. With this sort of women resistance is a proof of love. If I had gone on with this adventure, perhaps I would have been disgusted; so I will sleep in peace."

The Count was in the habit of analyzing his liveliest emotions, as men do involuntarily, who have as much brain as heart. And he was astonished to recall the unknown being of Rue Froidmanteau, not in the ideal pomp of visions, but in the nudity of woeful reality. And yet if his fancy had divested this woman of the livery of her poverty, she would have been spoilt for him—because he wished her, he desired her, he loved her just as she was, with her spattered stockings, her battered shoes, and her tattered straw hat! He desired her in that house he had seen her enter!

"Am I then smitten with vice?" meditated he in fright. "I have not yet reached that point, surely; I am only twenty-three, and have naught of the blasé senility."

The very violence of the caprice of which he saw himself the plaything reassured him in a measure. This singular struggle, this reflection and this love ripening to its true channel, may surprise some people accustomed to the ways of Paris. But they must remember that Count Andrea Marcosini was not a Frenchman.

Following the instructions of a devoted father, Andrea had been reared by two abbés who allowed him scant liberty. He had not loved a cousin at eleven, nor betrayed his mother's waiting-maid at twelve. He had not studied at those colleges where the greatest curriculum is not that of the state. Finally, he had lived only a few years at Paris, and was therefore still accessible to the sudden and deep impressions against which French customs and education place so powerful a barrier.

In southern climes great passions are often called into existence by a single glance. A Gascon fellow, who united great sensibility with great reflection, and had stocked himself with a thousand little recipes against the sudden apoplexies of his mind and heart, once advised the Count to indulge, at least once a month, in some prescribed orgy, in order to overcome these soul-storms which, without such precautions, often burst forth at awkward seasons. This advice Andrea now recalled.

"Well," he meditated, "I will begin to-morrow, January the first."

This accounts for the timid hesitation of Marcosini to enter Rue Froidmanteau. The elegant gentleman hindered the lover.

He wavered for some time. Then, after a final appeal to his courage, the lover walked boldly enough to the house, which he recognized without difficulty. There he stopped again. Was this woman what he imagined her to be? Was he not making a false move? He remembered, then, the Italian restaurant, and decided upon it as a medium between his desire and his repugnance.

He entered it to dine, slinking down a passage-way at the end of which he found, after some groping, the damp, grass-grown steps of a stairway, that to a great Italian lord must have seemed a mere ladder. The first landing was indicated by a little lamp placed on the ground, and also by a strong odor of cooking. He pushed open the outer door and saw a hall dingy with grease and smoke, where a Leonarde frisked about setting a table for about twenty. None of the guests had yet arrived.

After a glance into the dimly-lighted room where the paper fell in festoons, the noble went to seat himself near a stove which flickered and fumed in one corner. Attracted by the noise of the Count's entrance and depositing of his cloak, the proprietor appeared suddenly.

Picture for yourself a spare, withered-looking cook, very tall, and endowed with a nose of tremendous proportions, who momentarily glanced about him with feverish quickness, and with an air that was intended to be knowing. On beholding Andrea, whose every air indicated wealth, "Signor" Giardini bowed respectfully.

The Count expressed a desire to make a habit of dining with fellow countrymen, and of paying for a certain number of tickets in advance. He tried to lead the conversation into familiar channels, to get to the point more quickly.

Hardly had he spoken of his *inconnue* when Signor Giardini made a grotesque gesture, glancing at his guest with a malicious air, and smiling slightly.

"Basta!" cried he, "*capisco!* Your lordship is brought here by two appetites. The Signora Gambarara has not wasted her time if she has succeeded in interesting a lord as generous as you appear to be. I can tell you in a few words all that you want to know about the poor woman. She is certainly to be pitied. Her husband was born, I think, at Cremona, but came here from Germany. He has been trying to place a new musical piece and a new instrument with the *Tedeschi*. Is it not sad?" said Giardini, shrugging his shoulders.

"Signor Gambarara thinks himself a great composer, but

does not seem bright anywhere else. Indeed, a first-rate fellow, full of wit and information, amiable enough at times, especially when he has drunk a glass or two of wine, but that's not often; he's too poor for that. He works night and day at operas and imaginary symphonies, instead of trying to earn an honest living. His poor wife is reduced to working for all sorts of people—people on the outskirts! What would you have? She loves her husband like a father and tends him like a child. Plenty of the young men who eat here have tried to pay court to madame, but not one has succeeded"—dwelling on the last word. "Signora Marianna is honest, my dear sir, too honest for one in her fix! Men give nothing for nothing these days. The poor woman will die for her pains.

"But would you believe that her husband recompenses her for her devotion? Bah! the man doesn't give her a smile. Their cooking is done at the bakery, for not only does this devil of a fellow not earn a sou—he even squanders everything his wife makes in instruments that he cuts and stretches and shortens and sets up and pulls to pieces until they make noises that would chase a cat; then he is satisfied.

"Yet you would find him the gentlest, the best of men, not lazy, but always at work. Just between you and me, he is crazy and doesn't know it. I have seen him filing and hammering away at his instruments, and eating black bread with an appetite that made me envy him—I, monsieur, who keep the best table in Paris.

"Yes, your Excellency, before a quarter of an hour you shall know the kind of man I am. I'll introduce you to refinements of Italian cookery that will surprise you. Your Excellency sees in me a Neapolitan—that is, a born cook. But what's the good of instinct without science! Science! I have spent thirty years getting it, and you shall see where it has taken me! My career is that of all men of talent. My efforts, my experiments have ruined three restaurants—at Naples, at Parma, and at Rome—one after another. Now that I am again reduced to making a trade out of my art I give myself still more to my dominating passion. I serve

these poor refugees with some of my choicest ragouts. I'll ruin myself at it! Foolishness, do you say? I know it, but what can I do? Talent transports me, and I cannot resist cooking up something that appeals to me. And they always know it, the sly dogs; they know well enough, I could swear to it, which one it was—my wife or I—who handled the skillets. And what's the result? From sixty-some-odd guests that I used to see every day at my table, when I first started this miserable restaurant, I now have only about twenty, and I credit these most of the time. The Piedmontese and the Savoyards have gone, but the connoisseurs, the men of taste, the genuine Italians, are still with me. So for them there is no sacrifice that I wouldn't make. Often I give them for twenty-five francs apiece a dinner that costs me double that."

Signor Giardini's talk was tinged with so much of the ingenious Neapolitan cunning that the Count was delighted; he thought himself again at Gerolamo's.

"Then if that is the way it stands, my good host," said he familiarly, "since chance and your confidences have let me into the secret of your daily sacrifices, allow me to double the sum."

Upon which Andrea spun a forty-franc piece on the stove. Signor Giardini religiously returned him two francs fifteen centimes, not without sundry wary actions which Andrea enjoyed hugely.

"In a few minutes," resumed Giardini, "you shall see your *donnina*. I will place you by her husband, and if you want to get into his good graces, talk music; I have invited them both, poor folks! To celebrate the new year, I shall regale my guests with a dish in which I think I have surpassed myself——"

The voice of Signor Giardini was lost in the noisy salutations of the guests who now came drifting in, in couples or singly, as seemed good to them, following the custom of tables d'hote. Giardini stayed officiously alongside of the Count, posing as a cicerone and pointing out to him some of

his regular guests. He tried by his sallies to provoke a smile on the lips of a man whom his Neapolitan instructor selected as a wealthy patron.

"That," said he, "is a poor composer who wishes to forsake ballad-writing for the opera, but can't. He complains of directors, music-dealers, and everybody except himself,—and, truth! he has no more cruel enemy. Don't you see by his florid complexion that self-sat' faction mixed with small will-power, which is so well adapted to ballads?"

"That other man who came in with him, and who looks like a match-vendor, is one of the greatest musical celebrities, Gigliani! the greatest Italian conductor known. But he is deaf, and ends his life wretchedly, deprived as he is of all that made him famous.

"Ah! here's our great Ottoboni, the most innocent old fellow on earth, but nevertheless suspected of being the most violent of those who desire the regeneration of Italy. How, I ask you, can they banish such a harmless old man?"

Here Giardini scrutinized the Count, who, noting that his political views were being sounded, entrenched himself in an immobility that was thoroughly Italian.

"A man obliged to cook for everybody must not permit himself to have a political opinion, Excellency," continued the cook; "but anyone who sees this brave man with the air of a lamb rather than of a lion, would have said what I think before the Austrian ambassador himself. Besides, nowadays, liberty is no longer proscribed, but has resumed its onward march! These good people think so anyway," said he in the Count's ear, "and why should I controvert their beliefs!—though as for me, I do not hate absolutism, Excellency! All great talent is for absolutism!"

"Well, though a man of genius, Ottoboni devotes much needless work for the instruction of Italy; he writes booklets to clear up the intelligence of children and work-people; he smuggles them very skilfully into Italy; he tries in every way to rekindle a moral sense in our poor nation's land, which prefers pleasure to liberty—perhaps with some reason?"

The Count maintained a demeanor so impassible that the cook was unable to learn his real political status.

"Ottoboni," he resumed, "is a good man—a very philanthropic man; all the refugees love him, for, your Excellency, even a Liberal can have his good points!"

"Aha! here's a journalist"—and Giardini stopped short to indicate a man whose grotesque apparel would usually be-token an attic poet, since his clothes were threadbare, his shoes gaping, his hat shiny, and his frock-coat in a state of pitiable decay. "Excellence, this poor man is full of talent and incorruptibility! But he made a mistake about the times. He tells everybody the truth, so nobody can abide him. He writes up the theatres for two obscure papers, although he is capable of writing for the best periodicals. Poor man!"

"The others are hardly worth while being pointed out to you, and your Excellency can look them over for yourself," said Giardini, noting that the Count no longer heeded him; he had caught sight of the composer's wife.

On seeing Andrea, Signora Marianna trembled, and blushed deeply.

Giardini nudged the Count and showed him a very slender man, at the same time muttering:

"There *he* is. Look how pale and sad the poor fellow appears! To-day his hobby-horse has evidently not trotted to his notion."

The sentimental musings of Andrea were disturbed by the captivating charm which brought Gambara to the attention of the true artist. The composer had reached his fortieth year; but, although his massive, bald forehead was furrowed by parallel lines, clearly marked, and despite the hollow temples wherein the veins showed blue through a clear, transparent skin, and the depths of his orbits set in by black eyes bordered by heavy lids and light lashes, the lower part of his features gave him every semblance of youth by the tranquillity of the lines and the smooth contours. The first glance told the onlooker that, with this man, passion had been smothered for the benefit of intelligence, which, unaided, had aged him in some great conflict.

Andrea stole a rapid glance at Marianna, who was watching him.

At the sight of that beautiful Italian head of such true proportions and rich coloring, revealing an organism whose every human force was harmoniously balanced, he measured the chasm yawning between these two beings thus united by chance. Delighted with the omen that he saw in this dissimilarity between the couple, he never dreamed of opposing a sentiment which should have acted as a barrier between the beautiful Marianna and himself. As to this man of whom she was the sole possession, he already felt a sort of respectful pity for the dignity and serenity with which he met the troubles confessed by his sad and gentle demeanor. After having looked for one of those peculiar types so often depicted by the German romancers and by the libretto poets—in this man—he found a man simple and reserved whose manners and bearing, free from all peculiarity, were even aristocratic.

Without showing the slightest traces of luxury, his dress was more fitting than his dire poverty would demand, while his linen told of the tenderness that watched over the smallest details of his life.

Andrea raised moist eyes toward Marianna, who did not blush, but only smiled slightly, perhaps through pride born of this silent homage. The Count was too seriously enamored not to discern the least sign of yielding; he believed himself loved when he saw how well he had been understood. He therefore devoted himself to the conquest of the husband rather than of the wife, directing all his batteries against poor Gambarà, who, unsuspecting, devoured without tasting the bocconi of Signor Giardini.

A commonplace remark from the Count started the conversation; but at the first words, he saw that the intelligence, supposedly blind, perhaps, on one point, was marvelously clear on every other; he decided that instead of cajolery, he had better occupy himself with fathoming the man's thoughts.

The other guests, a famished lot whose spirits were awakened at sight of a dinner good or bad, did not conceal

their animosity towards Gambara, and awaited only the end of the first course to make him the butt of their jokes. One refugee, whose frequent oglings betrayed designs upon Marianna, and who thought to further his cause with her by turning the ridicule against her husband, opened fire by giving the newcomer an inkling of the customs of the table d'hôte.

"It has been some time since we have heard you mention the opera, 'Mahomet,'" he exclaimed, beaming upon Marianna: "can it be that, engrossed in domestic duties, absorbed by the delights of the chimney-pot, Paolo Gambara neglects a super-human talent, allows his genius to cool and his imagination to become lukewarm?"

Gambara knew all the guests, but considered his sphere so much above them that he took no trouble to repulse their attacks; he said nothing.

"It is not given to everybody," added the journalist, "to have enough brains to understand the musical lubrications of monsieur. This undoubtedly explains why our divine maestro is hindered in publishing for the benefit of good Parisians."

"Still," said the ballad-writer, who hitherto had opened his mouth only to engulf everything within reach, "I know some men of talent who put much reliance on the judgment of these same Parisians. I myself have some musical reputation," he added with a modest air, "on account of my little vaudeville airs and the success of my square dances in the drawing rooms. But I intend very shortly to arrange a mass, composed for the anniversary of the death of Beethoven, and I believe it will be better received in Paris than anywhere else. Will monsieur do me the honor of attending it?"—to Andrea.

"Thank you," rejoined the Count, "I have not been blessed with the organs necessary to the appreciation of French chants. But if you were dead, monsieur, and Beethoven wrote a mass, I should certainly not fail to attend."

This retort stopped the skirmishing of those who wished to get Gambara started for the amusement of the newcomer. Andrea already felt great repugnance at the idea of making

a folly, so noble and touching, a target for such vulgar wit. And without ulterior motive he carried on a desultory conversation with Gambarara, during which Signor Giardini's remarks interposed between replies more than once. Every time when Gambarara let slip some well-meant pleasantry or paradoxical notion, the cook stuck his head in, looked sympathetically at the musician, and knowingly at the Count, remarking in the latter's ear:

"*E matto!*"

A moment came when the cook interrupted the course of his judicious observations to look after the second course of the dinner, to which he attached the greatest importance. During his brief absence, Gambarara leaned over and whispered to Andrea:

"The worthy Giardini has menaced us to-day with a dish of his own preparation, that I ask you to respect, although his wife superintended the cooking. The good man has a mania for innovations in cuisine. He has ruined himself at it. The last time he had to leave Rome without his passport on a circumstance he is silent about. After having purchased a restaurant with a reputation, he was engaged to cater for a banquet given by a newly-created cardinal, whose house had not yet been arranged. Giardini thought he had a chance to make his mark; he succeeded. That same evening, accused of trying to poison the entire company, he was obliged to leave Rome, and Italy, without packing his trunk. This was the last straw, and now——" Gambarara tapped his forehead and shook his head.

"That aside," he added, "he is a good man. My wife assures me that we are under many obligations to him."

Giardini appeared, carefully carrying a platter which he deposited in the centre of the table. Then he modestly resumed his place by Andrea, whom he helped first. The Count took a single sample of the mess, and discovered that between the first and the second mouthful there was a great gulf fixed. He was greatly embarrassed; he disliked exceedingly to provoke the cook, who watched him narrowly. Even though a French

restaurant-keeper does not care whether his cooking is liked or not, after the payment is assured, the same idea must not be entertained of an Italian restaurateur, to whom praise often counts for much. To gain time, Andrea warmly complimented Giardini, but leaned over toward him, shoving a gold-piece under the table to him, requesting him to get some champagne, which was to be given forth as the cook's treat.

When the cook reappeared all the dishes were empty, and the hall resounded with praises for the landlord. The champagne quickly warmed the Italian heads, and the conversation, till then restrained by the presence of a stranger, wandered beyond the bounds of a suspicious reserve, and expanded here and there into the immense fields of politics and art.

Andrea, who was subject to no intoxication but that of love and poetry, soon acquired the upper hand of the assembly, and easily led the discussion into musical subjects.

"Will you please inform me, monsieur," said he to the dance-composer, "how it is that the Napoleon of small pieces can lower himself to unseat Palestrina, Pergolèsi, Mozart, poor folk who must pack their baggage at the approach of this tremendous death-mass?"

"Monsieur," said the composer, "a musician always hesitates to respond when that response entails the united effort of a hundred skilled performers. Mozart, Haydn, and Beethoven, without an orchestra, are not so much."

"Not so much?" replied the Count; "but all the world knows the immortal author of 'Don Giovanni' and 'Requiem' to be Mozart; yet I am unfortunate enough to be ignorant of the name of the fertile inventor of the quadrilles which have so great vogue in the salons."

"Music exists independently of its execution," said the orchestra-leader, who, despite his deafness, had caught some words of the conversation. "When beginning Beethoven's symphony in C-minor, a musician is quickly transported to the realms of fancy on the golden pinions of the theme in G-natural, repeated in E by the horns. He sees in turn an en-

ture world brightly blazing in myriad jets of light, clouded by melancholy, enlivened by songs divine."

"Beethoven is superseded by the new school," said the ballet-writer scornfully.

"How can he be superseded when he is not yet thoroughly understood?" asked the Count.

At this point Gambara drained a large glass of champagne, and accompanied his libation with an approving smile.

"Beethoven," continued the Count, "has blazed a path for instrumental music, and nobody has followed."

Gambara nodded. The Count continued:

"His works are remarkable for the simplicity of their plan, and for the manner in which this plan is carried out. With most composers, various orchestra parts, meaningless and disordered, unite only for momentary effect; their progression of harmony is disjointed and marked by no system. Beethoven, on the contrary, arranges his effects, as it were, beforehand. Just as different regiments form part of a concerted movement in battle, the various themes in orchestration in Beethoven's symphonies obey orders given in the general interest, being subordinate to an admirably conceived plan. Here he may be likened to a genius of another kind. In the magnificent historical romances of Walter Scott, the least important character, at a given moment, clears up the mystery through one of the threads woven in the plot."

"*E vero!*" said Gambara, whose wit seemed in inverse ratio to his sobriety.

Wishing to experiment still further, Andrea forgot for the moment his every sympathy, and began to attack the European reputation of Rossini, gainsaying the position that the Italian school had won nightly for thirty years in more than a hundred theatres in Europe. He certainly picked up all he could carry. His first words aroused a sullen murmur of disapproval; but neither the frequent interruptions, nor the exclamations, nor the scowls, nor the glances of pity could stop the strenuous admirer of Beethoven.

"Compare," said he, "the sublime productions of the author

I have just mentioned, with what is called 'Italian' music: What inertia of thought! What looseness of style! Notice those monotonous measures, that commonplace cadence, those never-ending flourishes thrown in at random, without reference to fitness, that wearisome *crescendo* which Rossini has made the fashion, and which is to-day part and parcel of every composition; finally, those trills and warblings making a kind of babbling, chattering, misty music whose only merit depends upon the singer and his powers of vocalization. The Italian school has lost sight of the high mission of art. Instead of uplifting the masses to its own level, it has descended to theirs: its popularity has been attained at the hands of the multitude, and it addresses itself to vulgar intelligence because that is in the majority. Such vogue is merely the juggling of the street corner. In short, Rossini's compositions—typical of this school—in company with those masters who imitate him more or less, seem more suitable to attract crowds around the street-organ or to accompany a Punch-and-Judy show. I must say that I like French music better than that. So, long live German music—when it is tuneful," he added inwardly.

This sortie wound up a lengthy argument, in which Andrea soared for more than a quarter of an hour in the heights of metaphysics with all the ease of a sleep-walker on the housetops. Quickly interested in all these subtleties, Gambarara had not lost a word of the conversation. He seized the opportunity, so soon as Andrea appeared to have ended, and made a gesture toward the company, many of whom were on the point of leaving.

"You attack the Italian school very severely," rejoined Gambarara, who was greatly animated by the champagne. "For that matter I am not concerned. Thank God, I stand without the pale of these more or less musical quibblings. But this man of the world shows little gratitude for the country whence Germany and France derived their first lessons. While the compositions of Carissimi, Cavalli, Scarlatti, and Rossi were being performed throughout Italy, the violinists

of the Opera of Paris had the singular privilege of playing the violin with their gloves on. Lulli, who extended the domains of harmony, and established the theory of discords, found, on his arrival in France, only a cook and a mason who had voice and intelligence enough to interpret his music. He made a tenor out of the first one, and transformed the second into a basso. In those days all Germany, with the exception of Sebastian Bach, knew naught of music. But, monsieur,"—in the apologetic tone of a man who dreads the scorn or wrath his words may produce,—“although young, you have made a close study of the art, else you could not dissect it with such minuteness.”

Some of his auditors smiled at this. They had comprehended nothing of Andrea's fine distinctions. Giardini was persuaded that the Count was merely talking for talk's sake, and he nudged him, smiling slyly at the joke of which he believed himself the accomplice.

“Much that you said appealed to me forcibly,” continued Gambarà: “but be careful! Your plea, while it discredits Italian sensualism, seems to incline toward German idealism—a heresy no less fatal. If men of imagination and sense, such as yourself, deserted one camp for another, if they are unable to remain neutral between the two extremes, we will be forever at the mercy of those sophists' irony, who deny progress, and compare the genius of mankind to this cloth: too short to cover Signor Giardini's table completely, and shielding one side at the expense of the other.”

Giardini jumped on a chair as though a gadfly had stung him; but a sudden after-thought restored his dignity as a host. He gazed steadily at the ceiling, and again nudged the Count, who began to think his host more demented than Gambarà. The sedate and solemn manner of alluding to art interested the Milanese to the keenest pitch. Placed between these two errors,—the one so noble, the other so common, and belittling each the other for the benefit of the nibble,—the Count felt that he was momentarily being shifted from the sublime to the ridiculous—the two forces of all

human careers. Sundering the links of that remarkable transition which had led him into this murky den, he fancied himself the plaything of some strange hallucination. He looked upon Gambarara and Giardini as nothing more than two abstractions.

However, after a last joke on the part of the orchestra-leader, in reply to Gambarara, the banqueters departed hilariously. Giardini occupied himself with the coffee which he intended to serve to his especial guests. His wife spread the table. The Count, seated near the stove between Marianna and Gambarara, was in the precise position that Gambarara had depicted as so desirable; on his right was sensualism, on his left idealism. Gambarara having met for the first time a man who did not laugh in his face, soon left off generalities and began to speak of himself, his life, his work, and the musical reformation of which he believed himself the Messiah.

"Listen—you who have not insulted me as yet!—I wish to tell the story of my life—not to make a parade of a constancy that has never forsaken me, but to laud One who imbued me with His spirit. You seem good and devout; whether you believe me or not, you can at least sympathize with me. Pity is human, faith divine."

Andrea reddened. He withdrew his foot, which had sought that of Marianna, underneath his chair, and concentrated his attention upon her, while listening to Gambarara.

"I am a native of Cremona," resumed the musician, "the son of an instrument-maker, a fairly good performer, but a feeble composer. At an early age, therefore, I grasped the laws of counterpoint, in the double sense of material and spiritual. As a child I pried into things—and this but indicated the spirit of the man.

"The French evicted my father and myself from our home; we were ruined by the war. From the age of ten I began the roving career to which have been condemned almost all those who dream of reform in art, or science, or politics. Fate or their natural tendencies—which are never concerned with the rabble—guides them providentially to points which they should know.

"Urged onward by my passion for music, I wandered from theatre to theatre throughout Italy, living on as little as one can live there. Now I handled the bass-viol in the orchestra; again, I sang in the choros; again, I shifted scenes under the stage. In this way I studied music in all its phases, compared instrumentation with the human voice, sought to find their points of likeness and dissimilarity, scrutinized scores, and sought to apply the laws that my father had taught me. Oftentimes I went around mending instruments. It was a life without sustenance, in a land unsheltered from the sun, and imbued with art, but where there is no reward for the artist, since Rome is no longer the head of Christendom save in name only.

"Now I was up, now down; but I never lost heart; I heeded only that inward voice that whispered 'Fame!' Music seemed in its infancy. This opinion is unaltered with me. All that remains with us of musical thought anterior to the seventeenth century satisfies me that the ancient composers knew nothing but melody; they were ignorant of harmony and its immense resources. Music is at the same time a science and an art. Its radix in physics and mathematics makes it a science. It elings to physics by the very tissue of that substance which it embodies; tone is but a modified form of air; air is a conglomerate of elements which undoubtedly find in us their analogous constituents, sympathizing and expanding by the power of the intellect. Therefore, air should embody as many different elastic molecules, capable of responding to as many different vibrations, as there are tones in the sounding medium. And these molecules, put in play by the musician, enter our ear and accord to ideas within us.

"I hold that sound and light are alike in substance. Sound is merely light in another guise. Both travel over vibratory waves which penetrate man and are transformed in his nerve-centres into definite impressions.

"Again, music, like painting, employs those bodies which have the faculty of selecting particular properties from the parent substance, to create a picture. In music the instru-

ments perform the office that colors hold with the painter. Since every sound produced by a vibrating body is always accompanied by its major third and fifth, so that it affects grains of sand placed on stiff parchment in such manner as to trace figures of geometrical construction always the same, following varied volumes of sound,—regular when tuneful and irregular when discordant,—I hold that music is an art imbedded in the very bowels of nature.

"Music obeys laws physical and laws mathematical. The laws physical are imperfectly comprehended; the laws mathematical are better known. And since a study of their relation has arisen, harmony has been created. To it we owe Haydn, Mozart, Beethoven, and Rossini, men of splendid genius who, in sooth, have produced music more perfect than did their predecessors, whose genius, of course, was incontestable. The old masters wrote songs instead of making use of art and science—a noble alliance which admits of a blending in one body of every sweet melody and powerful harmony. For, if the discovery of the mathematical laws has given us these four great musicians, what may we not attain, if we discover the physical laws in virtue of which (note this well) we collect in greater or less degree, according to our quest, a certain ethereal substance permeating the air, and which produces music as well as light—and the phenomena of vegetation as well as those of zoölogy! Do you follow me?"

"These new laws arm the composer with novel power, placing at his command instruments superior to the present ones, and, perhaps, a harmony of grandiose proportions, compared to that which to-day holds music in sway. If each altered sound responds to a power, one must know how to wed all these forces according to their true laws. Composers have been laboring with unknown material. Why do instruments of metal and of wood—the bassoon and the cornet—have so little in common, though making use of the same elements, that is, the gaseous constituents of the atmosphere? Their dissimilarities must proceed from some decomposition of the gas, or from a coition of qualities common to them

and altered by them, following an unknown theorem. If we knew these faculties, both science and art would gain thereby. Whatever furthers the cause of science, furthers art.

"Well, as for these discoveries, I have traced them, I have made them. Yes,"—with increasing excitement,—“thus far man has noted effects rather than causes. If causes are fathomed, music will become the grandest of all the arts. Does it not pierce deepest in the soul? You see only what the painter shows you; you hear only what the poet tells you; but does not music go farther than that: to form thought and reawaken sluggish memory?”

“A thousand souls are congregated in a concert-hall. From Pasta's throat swells forth a melody whose technique reflects well the thoughts that scintillated in the soul of Rossini when he wrote the theme. But Rossini's thought, transmitted into these other souls, develops there into as many different poems: to this one it reveals a woman, long dreamed of; to that one, some shore where he has loitered, and where the weeping-wil-
lows droop over limpid waves, and hopes danced before him under the leafy bowers; this woman recalls the thousand emotions which tormented her during a jealous hour; another broods over the unsatisfied longings of her heart, and depicts in the glowing colors of a dream an ideal being to whom she shall surrender, tasting the delights of the woman in the Roman mosaic, who caresses a chimera; still another dreams that in that same evening she shall attain some desire, and she changes in anticipation into a torrent of pleasure, whose dashing waves break over her.

“Music alone has the power to make us commune with ourselves. The other arts give us definite pleasure. But I press . . .

“Such were my first ideas, however vague, since an inventor's first catches only a glimmer of the dawn. I carried these glorious ideas, then, in the bottom of my wallet. They enabled me to munch gaily upon the dry crust soaked in water. I toiled, I composed songs, and after performing them on some chance instrument, I would resume my journey through Italy.

"Finally, at the age of twenty-two, I went to dwell in Venice, where for the first time I experienced calm, and found myself in an adequate position. There I made the acquaintance of an old Venetian nobleman to whom my ideas appealed, who encouraged me in my experiments, and obtained employment for me in the Fenice theatre. Living was comfortable, and lodgings cost little. I occupied an apartment in the Capello Palace, whence the famous Bianca came one evening to become Grand Duchess of Tuscany. And I dreamed that my fame, now unrecognized, would some day issue thence to be crowned in like manner.

"I passed the evenings at the theatre, and the days in labor. I met one disaster. The presentation of an opera, in the score of which I had tested my music, was a fiasco. They did not understand the music of 'The Martyrs.' Give Italians Beethoven and they will give up. They have not the patience to await an effect prepared by motives given by different instruments, which are to blend at last in one great chorus. I had placed some confidence in 'The Martyrs,' because we ourselves count ever on success, we devotees of the azure goddess Hope! When one believes himself destined to produce great things, it is hard to think them unfulfilled. A barrel always has cracks where the light shines through.

"It was in this house that I met my wife's family; and the hope of winning Marianna, who often smiled upon me from her window, spurred me on in my endeavor. I was plunged into the most profound melancholy when I beheld the depths into which I had fallen, for I could clearly see before me a life of privation, a never-ending struggle where love should be extinguished. Marianna was a genius. She leaped over every obstacle, both feet at once. I shall not dwell on the happiness which gilded the beginning of my misfortunes.

"My failure led me to believe that Italy, dull and somnolent in monotonous choruses, would not be a fit field for the reforms I had in mind; so I thought of Germany. As I journeyed thither, by way of Hungary, I heeded the thousand voices of nature, and I attempted to reproduce these sublime

melodies by means of instruments which I invented or adapted for that purpose. The experiments entailed a large expense which quickly absorbed our earnings. Still, it was the bright spot in our lives. I was appreciated in Germany. I know of nothing better in my career than that period. Nothing could compare with the tumultuous sensations which I experienced by Marianna's side, for her beauty was then in the full bloom of its celestial power. In a word, I was happy.

"During these hours of weakness I gave utterance, more than once, to the language of terrestrial harmony. I even succeeded in composing some of the melodies which resemble geometrical figures, so highly prized in the world. But the moment success came, I met up with unconquerable obstacles, multiplied by my confreres, who were filled with envy or inaptitude.

"I had heard France spoken of as a land where inventions were favorably received, so I wished to go there. My wife obtained the means, and we reached Paris. Until that time no one had openly laughed at me; but in this dreadful city I have had to undergo this new species of torture, to which poverty soon added its poignant anguish. Reduced to living in this filthy quarter, we have existed for several months solely on the earnings of Marianna, who sews for the wretched prostitutes who make this street their headquarters. Marianna assures me that these poor creatures treat her with uniform respect and kindness, which I attribute to the ascendancy of a virtue pure that vice itself is constrained to respect it."

"Courage," said Andrea, "perhaps you have ended your production. In the hope that my efforts united with yours shall bring your ideas to the light, allow me as a fellow-countryman, as an artist like yourself, to advance something toward the infallible success of your musical scores."

"All that pertains to my temporal affairs, my wife looks out for," replied Gambarà. "She shall decide what we can accept, without blushing, from so noble a gentleman as you appear to be. As for myself, it has been a long time since I have so unbosomed myself, and I shall ask you to excuse me.



MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2



32

36

4



APPLIED IMAGE Inc

I see a melody which beckons me; it dances back and forth before me, nude and quivering like a beautiful girl in search of her garments. Adieu, I must go and clothe my mistress. I shall leave my wife in your charge."

He hastened away like one who upbraided himself for frittering away precious time, and Marianna, in some embarrassment, prepared to follow him. Andrea dared not detain her, but Giardini came to the rescue.

"Did you not notice, signorina," said he, "that your husband left an account to be settled with the Signor Count?"

Marianna sat down again, but without raising her eyes to Andrea, who hesitated to speak to her. Finally he said in a tremulous voice:

"Will not the trust of Signor Gambara obtain for me that of his wife? Will the fair Marianna decline to tell me the story of her life?"

"My life?" replied Marianna: "my life is that of the ivy. If you wish to know the story of my heart, you must think me devoid of pride and modesty, to ask me to relate it, after what you have just heard."

"But of whom shall I ask it?" cried the Count, whose excitement was choking his wit.

"Of yourself," Marianna answered. "You either understand me now, or you never will. Ask yourself."

"I agree; but listen to me. Will you allow this hand that I have just seized to linger in mine so long as my story is true?"

"I am listening," said Marianna.

"A woman's life begins with her first passion. My dear Marianna began to exist on that day when she first saw Paolo Gambara. A deep passion was needed to satisfy her; but more than all else was needed some interesting foible to protect and to sustain. The beautiful feminine organism with which she is endowed is probably made up less of love than of maternity. Do you sigh, Marianna? I have touched the main-spring of your heart. It was a splendid part for you to take, so young—that of protectress to a great but confused intellect. You

d yourself: Paolo shall be my genius, while I will be his common sense. The two of us combined should make that ideal being called an angel—that sublime creature which enjoys yet understands, and does not suffer his wisdom to rattle love. Then, in the first joy of your youth, you too heard the many-tongued voices of nature that your poet wished to imitate. His lofty purpose seized upon you, when Paolo revealed to you those treasures of poesy, seeking vainly the formula for the mighty but fettered language of music. You were enthralled, even while a delirium of exaltation was carrying him far beyond your reach, because you liked to believe that all of these scattering forces would unite, some day, to bring your love back again. You did not realize how jealous and how tyrannous was the sway of thought over the mind that has once subjugated. Gambarara had yielded himself, before you were aware, to that haughty and vindictive mistress. Since that day you have disputed her right in vain.

A moment only was happiness opened to you. Fallen from the heights where his spirit ever soared, Paolo was astonished to find reality so sweet; and you began to believe that his folly could slumber in the arms of love. But art soon recaptured her quarry. The mirage, which had suddenly transported you into the midst of the delights of a reciprocated passion, faded away, leaving the desert of your life more arid and more desolate than before.

In the story which your husband has just told, and also in the striking dissimilarity of your two natures, I have fathomed the secret anguish of your life, the hidden griefs of the ill-assorted union, where you alone have borne the burden. Even though your conduct were always heroic, and your energy did not shrink even once in the exercise of your duties—perhaps in the silence of your lonely night, this heart, which at now throbs so strenuously, may have rebelled!

Your most cruel torture lay in the very grandeur of your husband. Had he been less noble or less pure you would have deserted him; but his virtue sustained your own. Between your heroism and his, you may have asked yourself, which will be the last to yield?

"You pursue the real grandeur of your task just as Paolo pursues his chimera. If love alone can sustain and guide you, perhaps victory might seem easier. If you could kill your heart and transplant your life into the realms of the abstract, that might suffice you; religion would absorb all else, and you would have existed for an idea, like the saintly women who extinguish every instinct of nature at the foot of the altar. But the charm exhaled from the person of your Paul, his lofty spirit, and the rare and touching testimonials of his tenderness, unceasingly cast you down from this ideal world where virtue would have held you; they arouse within you forces that continually weaken in their struggle against the phantom of love.

"You doubt no longer! The faintest rays of hope led you in the pursuit of your delightful dream. At last the deception of so many years has caused your patience to ebb; an angel would have lost it long ago. To-day this apparition so long pursued is a shadow and not a substance. A hallucination which touches a genius so narrowly can never be cured in this world. When you considered this, you reflected upon your youth, if not lost at least sacrificed. It has caused you to see the error of nature that gave you a father when you wanted a husband. You ask yourself if you have not transgressed the duties of a wife in devoting yourself entirely to this man who is bound up in science.

"Leave your hand in mine, Marianna. All that I have said is true. You have looked around you, but you were then in Paris and not in Italy, where love is understood so well——"

"Oh! let me finish it!" cried Marianna. "It were best that I say these things myself. I will be frank, for I feel now that I am speaking with my best friend. Yes, I was in Paris when I experienced all that you have just explained so clearly. But when I saw you I was saved, because I had never encountered the love dreamed of in childhood. My dress and my abode concealed me from men like yourself. A few young men whose rank kept them from insulting me, became all the more odious by the light way in which they treated me. They

banter my husband as though he were a ridiculous old man, while others basely seek his good graces in order to betray him; all endeavor to separate me from him, without comprehending the devotion I have vowed to this soul that is so far removed from us only because it is so much nearer heaven—to this friend, this brother whom I wish to serve always. You alone have understood the tie which binds me to him. Am I not right? Tell me that your interest in my Paul is sincere and without a motive——”

“I accept your praises,” interrupted Andrea, “but do not go further, do not compel me to disagree with you. I love you, Marianna, as they love in that beautiful land where we were both born. I love you with all my soul and all my strength. But before I make tender of that love, I wish to prove myself worthy of your own. I shall make a last effort to give back to you the man you have loved since childhood, the man you will love always. While awaiting the success or defeat of the trial, pray accept without embarrassment the assistance I desire to render you both. To-morrow we will go together to select an apartment for him. Do you esteem me enough to allow me a share in your tutelage?”

Overcome by this generosity, Marianna extended her hand to the Count, who departed, trying to escape the civilities of Signor Giardini and his wife.

The next day the Count was shown by Giardini into the apartment of the couple. Although Marianna already recognized the lofty nature of her lover, for some persons can be read easily, she was too good a housewife to conceal her perturbation entirely on receiving so great a lord in so poor a chamber. Everything was very tidy. She had spent the whole morning dusting the peculiar furniture, the work of Signor Giardini, who had made it, at odd moments, out of the odds and ends from instruments discarded by Gambara. Andrea had never before seen anything so fantastic. In order to maintain his gravity, he turned away from a bed quaintly made by the shifty cook out of an old pianoforte-case, and

glanced at Marianna's couch, a narrow affair whose single mattress was covered by a piece of white muslin. He wished to talk of his plans and morning's work, but the enthusiastic Gambarà, believing he had at last encountered a generous listener, laid hold of the Count and constrained him to listen to the opera which he had written for Paris.

"First, monsieur," said Gambarà, "let me give you an inkling of the subject, in a couple of words. Here, people who receive musical impressions do not themselves develop them, as religion teaches us to develop, by prayer, the holy word. For this reason it is exceedingly difficult to explain to them that in nature there exists an eternal music, a smooth-flowing melody, a perfect harmony, agitated only by the independent revolutions of the Divine will, as passions are stirred by the will of man. I had, therefore, to find an immense superstructure capable of holding both the causes and the effects, since my music is intended to present a picture of the life of nations, taken from the loftiest viewpoint.

"My opera, whose libretto also I wrote,—no mere poet could have wrought out the subject adequately,—embraces the life of Mahomet, a figure in whom the ancient Sabean magi and the oriental poets of the Jewish faith are blended to produce one of the greatest of human epics—the domination of the Arab. Mahomet, indeed, borrowed from the Jews the idea of a monarchy, and from the pastoral or Sabean religion the movement which culminated in the brilliant empire of the Caliphs. His destiny was written in his very birth; his father was a pagan, his mother a Jewess.

"Ah! my dear Count, to be a great musician, one must also be a great scholar. Without education there can never be local color or thought in music. The composer who sings but to sing is an artisan, but not an artist.

"This magnificent opera is a continuation of the great work I have undertaken. My first opera was called 'The Martyrs,' and I intend to write a third on 'Jerusalem Delivered.' You will note the beauty of this triple composition and its varied interests: 'The Martyrs,' 'Mahomet,' 'Jerusalem!' The

God of the Occident, the God of the Orient, and the clash of religions round about a sepulchre. But let us not speak of my time—that is forever departed. This is the scheme of my opera.

"The first act," he continued presently, "presents Mahomet at the home of Khadijah, a rich widow with whom his uncle has placed him. He is in love, and ambitious. Driven from Mecca, he flees to Medina, and dates his era from his flight (the Hegira).

"The second act shows Mahomet as the prophet and founder of a warlike religion.

"The third act presents him disgusted with the whole world, wearied of life, and concealing the secret of his death in order to be thought a god—the final effort of a human vanity.

"You shall judge of my method of expressing by sound a great fact that poetry would render only imperfectly by words."

Gambara seated himself very composedly before the piano, while his wife brought the voluminous sheets of the score, which remained unopened.

"The entire opera," said he, "rests upon the bass, as on a fertile soil. Mahomet should possess a majestic bass voice, and his first wife necessarily would be a contralto. Khadijah was very old, she was twenty! Attention to the overture! It begins *andante* in C-minor. Do you notice the broodings of the ambitious one whom love does not satisfy? Through his murmurs, by a change in the relative time (E-flat, *allegro*, common time), are heard the cries of the epileptic lover, his ravings, and sundry warlike motifs, as the all-powerful sword of the Caliph begins to gleam in his eyes. The charms of his one wife give him that notion of the plurality of love, which strikes one so greatly in 'Don Giovanni.' As you follow this motif, do you not already get a vision of Mahomet's paradise?

"But notice (A-flat, major, six-eight time) a *cantabile* capable of enlivening the soul most rebellions against the charms of music. Khadijah understands Mahomet! Khadijah tells

the people of the prophet's interviews with the angel Gabriel (F-minor, *maestoso sostenuto*). The rulers and priests,—power and religion,—who feel themselves attacked by the reformer, as Socrates and Christ attacked the decadent powers and religions, drive Mahomet from Mecca (*stretto* in C-major). This brings us to my superb dominant (G, common time). Arabia heeds her prophet, the cavalry comes (G-major, E-flat, B-flat, G-minor; still four-four time). The avalanche of men expands! The false prophet has begun on a race the charlatantry he will practise upon a world (G, throughout). He promises universal dominion to the Arabs, who look upon him as one inspired. (The *crescendo* begins through this same dominant.) Now we have some fanfares in C-major. The effect is heightened by brass cymbals which have a theme of their own to represent the first victories. Medina has yielded to the Prophet, and the movement on Mecca is begun (explosion in C-major). Every resource of the orchestra is utilized in one immense conflagration; every instrument responds; torrents of melody are evolved. All at once the *tutti* is interrupted by a pleasing strain (minor-third)—the last melody of the devoted lover! The woman who has upheld the great man passes away concealing her despair; she dies just at the triumph of him to whom love has become too large a thing to stop with one woman; she adores him enough to sacrifice herself to the glory which slays her. Burning love! But here the desert encroaches on the world (C-major, repeated). The energies of the orchestra combine in a terrible fifth of the fundamental bass, which ceases; Mahomet is weary—he has exhausted the world! At this point he wishes to die a god. Arabia worships him. We return to our first melancholy strain (C-minor) when the curtain rose.

"Do you not discover here," said Gambara, pausing and turning towards the Count, "in this music, quick, tremulous, fantastic, sad and ever grand, the expression of an epileptic man, frantic after pleasure, unable to read or write, making out of his very defects a stepping-stone to fame, and turning his weaknesses and mistakes into triumphs? Have you not

grasped the seductive idea wielded over a greedy, sensuous people, in this interpreting overture of the opera?"

At first calm and severe, the countenance of the maestro, in which Andrea had sought to divine the ideas expressed by his inspired voice, and which an indigestible amalgamate of notes precluded understanding, had become animated by degrees, and had ended by assuming a passionate expression which reacted upon Marianna and the cook. Marianna was so deeply affected by the passages wherein she recognized her own position, that she could not conceal her emotion from Andrea. Gambara wiped his forehead, and looked so fixedly at the ceiling that he seemed to pierce through it to the very heavens beyond.

"You have seen the peristyle," he resumed, "now let us enter the palace itself. The opera begins:

"First act.—Mahomet, alone in the foreground, begins an air (F-natural, common time) which is interrupted by a chorus of camel-drivers gathered around a well in the rear of the stage (irregular rhythm, twelve-eight time). What majestic grief! It would sadden the most frivolous woman, piercing her innermost being, if she has no heart. Is this not the melody of repressed genius?"

To Andrea's great astonishment,—for Marianna was accustomed to it,—Gambara contracted his throat so violently that there issued muffled sounds something like those of a horse watch-dog. The light froth which whitened the composer's lips caused Andrea to shudder.

"His wife arrives (A-minor). What a magnificent duet! In this part I represent Mahomet with the will and his wife with the wit. Khadijah says that she will devote herself to a task which will deprive her of her youthful husband's affection. Mahomet wishes to conquer the world. His wife has defied this fact, and she abets him by persuading the people that her husband's epileptic fits are the results of his converse with angels. Chorus of the first disciples of Mahomet, who come to pledge him their support (C-sharp, minor, sotto voce). Mahomet goes to find the angel Gabriel (recitative

in F-major). His wife encourages the chorus (aria with accompanying chorus; bursts of song sustain the powerful, majestic song of Khadijah; A-major).

"Abdallah, the father of Ayesha,—the only girl whom Mahomet has found to be a virgin,—whose name he accordingly changes to Abu-Becker, father of the maid, comes forward with Ayesha and sings an obligato (his accompaniment is made prominent, sustaining the aria of Khadijah and blending with it in the counterpoint). Omar, the father of Hafsa, another maiden whom Mahomet is to possess, follows the example of Abu-Becker, and, with his daughter, makes up the quintette. Ayesha the virgin is first soprano; Hafsa, second soprano; Omar is baritone; Abu-Becker is bass. Mahomet reappears, inspired. He sings his first bravura which leads up to the finale (E-major). He promises to the first of the Faithful dominion over all the world. The Prophet perceives the two girls, and, by a gentle modulation (from B-major to G-major), he addresses words of sentiment to them.

"Ali, cousin of Mahomet, and Khaled, his greatest general,—both tenors,—arrive and announce the persecution; the rulers, the soldiers, and the lords have banished the Prophet (recitative). In a prayer Mahomet exclaims that the angel Gabriel is with him, and he points out a pigeon hovering over him. The chorus of the Faithful reply in accents of devotion (B-major). The soldiers, rulers, and lords arrive (tempo di marcia; B-major; four-four time). Conflict between opposing choruses (stretto in E-major). Mahomet (by a succession of descending diminuendo sevenths) flees before the storm. The gloomy, ferocious color of this finale is lightened by the motifs of the three women, who predict his ultimate triumph to Mahomet; and in the third act these phrases come out distinctly in the scene where Mahomet tastes the delights of fame."

Tears rose to Gambarara's eyes. After a moment he recovered himself, and continued:

"Second act.—Behold his religion established. Arabs guard the tent of their prophet, who communes with God

(horns in A-minor). Mahomet appears (prayer in F). What brilliant and majestic melody underlies this chant; mayhap I have extended the domain of music! Was this not required to express that marvelous movement of mankind, which created a music, an architecture, a poetry, a costume and a custom, all its own? As you hearken, you stroll beneath the arcades of Generalife, and through the sculptured vaults of the Alhambra! The variations depict the glorious Moorish architecture, and the Poetry underlying that gallant, warlike faith that struggled with the warlike, gallant chivalry of Christendom. Horns announce the first victory (syncopated cadenza). The Arabs worship the Prophet. Arrival of Khaled, Amrou, and Ali (tempo di marcia). The armies of the Faithful have taken the cities and subdued the three Arabias. An imposing recitative! Mahomet rewards his generals by giving them maidens.

"Here," said Gambara deprecatingly, "comes in one of those miserable ballets, which cut the thread of our finest musical tragedies!

"But Mahomet (B-minor) relieves the opera by his great prophecy which is begun by that poor Monsieur de Voltaire in the line:

" 'The time of Araby has come.' "

"It is interrupted by the chorus of victorious Arabs (twelve-eight time, accelerando). The clarions and the brass instruments herald the oncoming tribes. A general celebration where all the voices join, canon-like, and where Mahomet institutes polygamy. In the midst of this rejoicing, the wife who has aided Mahomet so materially sings a superb Allegato (B-major): 'As for me, will I be loved no longer?'

"We must part; I am a prophet, and thou—only a woman. I may have slaves, but never equals!" Notice this duet (G-sharp minor). What laceration! The woman realizes the glory which she has upbuilt by her own efforts. She loves Mahomet enough to sacrifice herself to his fame. She wor-

ships him as a god, and judges him not. She utters no word of complaint. Poor woman!—the first dupe, the first victim! A tremendous theme for the climax, this! (B-major)—the sombre grief mingling with the acclamations of the chorists, and blending with the accents of Mahomet, who casts aside his wife as a useless instrument, but assures her that he can never forget her! What triumphant pyrotechnics! What rockets of joyous song, gushing upward from the two youthful soprano voices of Ayesha and Hafsa, sustained by Ali and his wife, by Omar and Abu-Becker! Weep! Rejoice! Mingle tears with your triumph! Of such is life."

Marianna could not repress her tears. Andrea was so deeply moved that his eyes were humid. The Neapolitan cook, impressed by the magnetic current of ideas expressed in Gambara's spasmodic utterance, shared the general emotion. The musician turned and beheld the group. His face lit up.

"At last you understand me!" cried he.

Never did conquerer, escorted pompously to the Capitol in the purple rays of glory, amid the acclamations of the populace, bear such an expression,—even when he felt the crown upon his brow. Gambara's face shone like that of a martyred saint.

No one disturbed his vagaries. A dreadful smile rose to Marianna's lips. The Count was astounded by the ingenuousness of this madness.

"Third act!" said the happy composer, taking his seat again at the piano. —(Andantino solo.) Mahomet unhappy in his seraglio, surrounded by women. Quartette of houris (A-major). Note the pomp—the warblings as of gay nightingales! Modulations (F-sharp minor. The theme is given on the dominant E and repeated in A-major). Visible pleasure here unites to overcome the sombre finale of the first act. After the dancers Mahomet arises and sings a magnificent bravura (F-minor). He laments the undivided and devoted love of his first wife, and confesses himself conquered by polygamy. Never before did composer handle such a theme. The orchestra and chorus of women express the joy of the

hours, while Mahomet resumes the melancholy tone which opened the opera.

"Where is Beethoven?" exclaimed Gambara. "He alone could thoroughly appreciate this tremendous reflux of the entire opera upon itself. The bass is the foundation of it all! Beethoven would never have constructed his symphony in C otherwise. But his heroic movement is purely instrumental; while my own is based upon a sextette of the richest human voices, and by the chorus of the Faithful who eluster round the gate of the sacred dwelling. Thus I obtain all the wealth of melody and harmony—an orchestra and a chorus combined. Mark the expression of all human existence, rich or poor: Conflict, triumph, weariness!

"Enter Ali; the Koran triumphs everywhere (duet in D-minor). Mahomet places himself in the hands of his two fathers-in-law; he is tired of it all; he wishes to abdicate the power, and die in a mysterious way in order to cement his work. Magnificent sextette (B-flat major). He bids them adieu (solo in F). His two fathers-in-law, appointed his vicars, or Caliphs, summon the people. A grand, triumphal march. United prayer by the Arabs prostrate before the sacred house, or Kasba, whence a pigeon flies (key unchanged). The prayer by sixty voices led by women (in B-flat) culminates this gigantic work in which the life of the nation and the individual is wrought. You have run the gamut of every motion, human and divine."

Andrea regarded Gambara in stupid amazement. At first he had been struck only by the horrible irony of this man, in expressing the feelings of Mahomet's wife without recognizing their counterpart in Marianna. The husband's madness was eclipsed by that of the composer.

There was not the faintest inkling of an idea, poetical or musical, in the deafening din that smote his ears. The vital principles of harmony, the first rules of composition, were total strangers to this crude creation. In lieu of the scientific music Gambara indicated, his fingers succeeded in producing only a jumble of fifths and sevenths and octaves and major

thirds, and a progression of fourths lacking the bass sixth-- a clash of discords that seemed determined to rend less sensitive ear-drums. It would be difficult to describe this fantastic performance; a new vocabulary would be required for the impossible music.

Deeply touched by the madness of the poor fellow, Andrea colored up and glanced at the agitated Marianna, who, pale and downcast, could not restrain her tears.

In the midst of his melee of notes, Gambarara gave vent, from time to time, to exclamations of delight. He was transported with joy; he beamed on his piano; he seowled at it; he thrust out his tongue after the manner of inspired performers. At last he seemed to be drunken with the poetry which filled his head, and which he had so vainly sought to express. The strange discords pounded out under his fingers had evidently greeted his ears as celestial harmony. Surely, the inspired gleam in the two staring blue eyes fixed on another world, the rosy tint mantling his cheeks, and, above all, the divine serenity which ecstasy cast over his features, so noble and haughty, would have led a deaf man to believe that he was listening to the improvisation of some great artist. Such illusion would, indeed, have been heightened by the execution of this insensate performer; each finger displayed a marvelous dexterity. Gambarara must have practised for many years. His hands, however, were not occupied alone. Complicated pedaling imparted a continuous agitation to his entire frame. Perspiration poured down his face while he toiled to produce a crescendo by all the feeble means that the wretched instrument placed at his service. He had stamped, snorted, screamed. His fingers had darted about like the forked tongue of a serpent. Finally, at the concluding roar of the piano, he had flung himself backward and allowed his head to fall on the back of his chair.

"By Bacchus! I am stunned!" exclaimed the Count after he had gotten away. "A child jumping on the key-board would make better music."

"You are right. Chance could not prevent two notes from

chording, which is more than that devil of a fellow has done this hour gone," replied Giardini.

"But are not Marianna's regular features in danger of becoming twisted from continually hearing these frightful discords?" asked the Count. "It seems to me she would grow ugly."

"She must be snatched from danger, seigneur!" exclaimed Giardini.

"Yes," assented Andrea, "I have thought of that. But, in order to ascertain whether or not my projects are founded on a false basis, I must make a test of my suspicions. I shall return to examine the instrument he has invented. To-morrow afternoon we will spread a little lunch. I will supply the wine and necessary viands."

The cook bowed.

The day following was spent by the Count in fixing up the apartment that he intended for the artist's modest household.

In the evening Andrea returned. He found, according to his instructions, his lunch and wine set forth with some taste by Marianna and the cook. Gambara triumphantly showed him the little drums bearing grains of dust, with which he made his observations relative to the diverse nature of sound emitted by different instruments.

"See," said he, "by what simple methods I prove great theories. Acoustics reveal the analogous action of sound upon everything with which it comes in contact. All harmonies converge to a common centre, preserving the most intimate relations among themselves. Or, rather, harmony, like a ray of light, is decomposed by our arts, as the ray by the prism."

Then he displayed some instruments constructed after his laws, explaining the changes that he had introduced in their mechanism. He ended by announcing, with a flourish, that he would crown this preliminary display, which satisfied the curious eye, by performing on an instrument destined to replace an entire orchestra. He called it the "panharmonicon."

"If it's that thing in the cage that causes so much complaint in the neighborhood when you work it," said Giardini, "you won't play much longer. The police-commissary will take you in tow. Better remember that!"

"If that poor fool stays here," said Gambara, in an aside to the Count, "it will be impossible for me to play."

The Count got rid of the cook, by promising him compensation if he would remain on the outside to prevent interference by the police or the neighbors. The cook, who had not abstained from drinking, while pouring it for Gambara, consented.

Without being drunk, the composer was in that situation where every intellectual energy is overexcited, where the partitions of a room become luminous, the attic without a roof, and the soul vaults forth into an elfin world.

With some difficulty Marianna removed from its case an instrument as large as a grand piano, but possessed of a much larger case. This peculiar instrument, in addition to its case and keyboard, was furnished with stops for sundry wind instruments, and the bent elbows of pipes.

"I would request you to play that prayer that you said was so beautiful, at the close of your opera," said the Count.

To the great astonishment of Marianna and of Andrea, Gambara struck several chords which proclaimed a great master. Their wonderment was followed at first by admiration mingled with surprise, then by a complete ecstacy where-in they forgot both the place and the man. The effects of a complete orchestra would not have been so mighty as were the tones of these wind instruments, recalling an organ, which blended with such wondrous sweetness with the rich harmony of the strings. But the incompleteness of the singular machine hindered the mighty thought of the composer, which seemed by contrast all the greater. Often the very perfection of works of art prevents the soul from expanding. Does not the unfinished sketch improve over the completed painting, with those who devote their thought thereto, instead of accepting it as it stands?

Music the sweetest and the purest that Andrea had ever heard arose from beneath Gambarara's fingers, like a cloud of incense above an altar. The voice of the composer regained its youthful freshness; and, far from cloying the rich melody, it interpreted, supported, and directed it, just as the broken and tremulous voice of a practised reader, like Andrieux, lends new meaning and adds a personal touch to a sublime scene from Corneille or Racine.

This heavenly music revealed the treasures of his grand opera—never before understood, although Gambarara had explained it time and again in his, so-called, rational state of mind.

Equally divided between delight at the music, and surprise at this hundred-tongued instrument, in which one might have thought the maker had concealed a chorus of young girls—so closely at times did it resemble the human voice—the Count and Marianna dared not exchange thought either by look or word. Marianna's countenance was lighted by a splendid ray of hope which brought back again the glory of her youth. This return of beauty, united with the glowing spirit of her husband's genius, clouded with a mist of sorrow the delight which the mysterious hour had given the Count.

"You are our good genius," said Marianna to him. "I am tempted to believe that you have inspired him, for I, who am always with him, have never heard anything like this."

"The farewell of Khadijah!" cried Gambarara, singing the cavatina to which he had given, on the previous evening, the epithet of sublime, and which brought tears to the eyes of the lovers, so well did it express the loftiest devotion of love.

"Who inspired such strains within you?" asked the Count.

"The spirit," replied Gambarara. "When it appears, all nature seems in a blaze. I stand face to face with these melodies, fresh, lovely, and flori-colored. They sparkle, they echo, and I hearken, but it would take an eternity to reproduce them."

"Continue," said Marianna.

Gambarara seemed unwearied; he played without effort or

gesture. He executed his overture with so great talent, disclosing musical treasures so unexpected, that the dazzled Count ended by believing in some magic similar to that utilized by Paganini and Liszt—a technique which, indeed, changes all conditions of music, making therefrom a poetry which surmounts musical creation.

"Well, your Excellency, can you cure him?" asked the cook, when Andrea went downstairs.

"I shall know soon," answered the Count. "This man's soul has two windows; one is closed to earth, the other opened to heaven. The first is music, the second poetry. Until to-day he has remained obstinately before the closed window. He must be led to the other. It was you, Giardini, who first put me on the right track, by saying that he reasoned more clearly after drinking a few glasses of wine."

"Yes—I see your plan, your Excellency!" exclaimed the cook.

"If there is yet time to induce him to combine poetry with a concord of sweet sound, he must be put into condition to heed and discern. As it is, intoxication alone will come to our aid. Will you help me fuddle Gambara, my dear fellow? You will not be the loser by it."

"What does your Excellency mean?"

Andrea did not reply, but went away highly amused at the cunning of this half-witted fellow.

The next day he came to seek Marianna, who had spent the morning in arranging a simple but suitable toilette, into which she had put all her savings. This transformation dissipated the illusion of a man of the world; but, with the Count, caprice had become passion. Divested of her poetic poverty, Marianna had become a simple woman of the middle class, and made one dream of married life.

The Count assisted her to a cab, and told her of his plan regarding Gambara. She approved of everything, happy to find her lover still more noble and generous and unselfish than she had dared to hope. At the new apartment she found other traces of Andrea's thoughtfulness: he had tried to keep

himself in her thoughts by adding many of those little luxuries which influence the best of women.

On their way back to Rue Froidmanteau, the Comte remarked to Marianna: "I will speak of my love only when you despair of your Paul. You shall judge of the sincerity of my trial. If it succeeds, perhaps I may not be able to confine myself to the part of a friend, but in any case I shall now flee from you, Marianna. I may have courage enough to labor for your happiness, but I shall certainly not have strength enough to witness it."

"Do not speak thus; generosity has its peril, too," she replied, with difficulty repressing her tears. "But are you going to leave us at once?"

"Yes," said Andrea; "be happy without hindrance."

The change in their manner of life was beneficial to the couple—if the cook is to be believed. Every evening after his wine, Gambarara appeared to be less absorbed, and talked more and more rationally. He spoke, at last, of reading newspapers. Andrea could not repress a shiver on beholding the unexpected rapidity of his success. But although his distress revealed the power of his love, it did not disturb his virtuous resolution.

One day he came to note the progress of this singular cure. If the condition of the sufferer caused him pleasure at first, it was troubled by the beauty of Marianna, whose perfect bloom had been restored by easier circumstances. From that time he called each evening to engage in the quiet, serious discussions, wherein he argued deliberately and with some perspicuity against Gambarara's singular theories. He made use of the wonderful clearness of the latter on all tenets which did not hedge too nearly to his dementia, to make him admit certain principles in other branches of art, which later he showed must also apply to music.

All went well so long as the fumes of wine heated the brain of the invalid. But the moment he was completely sobered, or rather had lost his reason again, he lapsed into lunacy.

Nevertheless, Paolo was now more readily subject to outside influence, and his intellect was capable of grasping a greater number of points at one time.

Andrea took an artist's interest in this quasi-medical task. At last he thought he had hit upon a great scheme. He decided to give a dinner at his own residence, to which Giardini also was to be invited—under the whim that he could never separate the drama from its parody. The spread would be given on the day of the first presentation of the opera "Robert le Diable," the rehearsal of which he had attended, and which struck him as the proper medium to open the eyes of the invalid.

When the second course was reached, Gambara was already tipsy to a very agreeable degree, and Giardini confessed that his culinary inventions were the work of the devil. Andrea had neglected no means to work this double miracle. Wines of Orvieto and Montefiascone—exceedingly difficult to preserve and ship—Lachryma-Christi, and Giro, and various heating wines of the *cara patria* sent flying to the heads of the guests the twofold intoxication of the vine and of memory. By the time dessert was reached the musician and the cook had gaily foresworn every error: one hummed a cavatina from Rossini, the other heaped his plate high with tid-bits that he washed down with maraschino from Zara, to the honor of French cookery. The Count profited by the happy disposition of Gambara, who allowed himself to be carried to the Opera, as gentle as a lamb.

At the first notes of the overture, Gambara's intoxication seemed to vanish, giving place to that feverish agitation which occasionally haemonized his judgment with his imagination—the habitual dissonance of which was undoubtedly the cause of his madness. The dominant thought of the great musical drama flashed across him in its radiant simplicity like a ray of light silhouetted against the profound night of his existence. To his unmasked vision this music outlined the immense horizon of a world where he found himself for the first time, though he recognized it as having been seen before in dreams.

He thought himself again in the slopes of his own country where Italy the beautiful began,—called by Napoleon so appropriately “the glaxis of the Alps.” Memory carried him back to the time when reason youthful and lively was yet untroubled by the transports of an imagination too fervid in tone.

He listened in an attitude of devotion. He uttered no word, nor desired so to do.

The Count respected the inward travail of that soul. Until half an hour after midnight Gambarara remained so absolutely motionless that frequenters of the opera may have taken him for what he was—a drunken man.

On their way home, Andrea began to attack the work of Meyerbeer, in order to arouse Gambarara, who remained plunged in one of those waking slumbers common to drunkards.

“What is there, anyhow, so magnetic in that incoherent score, that it should make a somnambulist out of you?” asked Andrea when they had reached home. “The subject of ‘Robert le Diable’ is far from being devoid of interest, of course. Holtei has brought it out with rare charm in a well-written drama filled with strong and absorbing situations; but the French authors have found means to make it the most ridiculous fable in the world. No libretto of Vesari or Schikaneder has ever reached the absurd heights of the poem of ‘Robert le Diable,’ a veritable dramatic nightmare oppressing to the spectators without causing any strong emotion.

“Meyerbeer has given the devil too much of a part. Bertram and Alice represent the struggle between good and evil, between right and wrong. This antagonism affords an excellent contrast for the composer. Melodies of the sweetest, placed in opposition to songs harsh and disagreeable, are a natural consequence of this form of libretto; but in the German composer’s score the demons sing better than the saints. The celestial inspirations often contradict their source; and if the composer leaves but momentarily the infernal moulds, he hastens to reassume them, quickly fatigued

by his effort to abandon them. Melody, that golden thread that never should be sundered in a composition so vast, often disappears in the work of Meyerbeer. Sentiment counts for naught; the heart has no part to play. One never meets, as well, with those happy hits, those artless songs that engage one's sympathy and create a gentle but deep impression on the soul. Harmony is supreme, instead of being the basis supporting separate groups in the musical tableau. These dissonances do not move the auditor—they but arouse a feeling similar to that provoked by the sight of a rope-walker sustained by a mere thread and balancing himself between life and death. Soothing strains can never calm this wearisome shuddering. One might as well believe that the composer had no other object than that of appearing bizarre, fantastic. He eagerly seized the opportunity to produce an uncouth effect, without troubling himself about its aptitude or musical unity or adaptation to vocal range—carried away as he was in this unbridled instrumentation."

"Be silent, my friend," said Gambarà. "I am still under the spell of that admirable chorus of hell, rendered so much more terrible by the trumpets—a new effect. The syncopated cadenzas which lent so much force to the song of Robert—the cavatina in the fourth act, the finale of the first,—hold me still under the fascination of a supernatural power. No, not even the production of Gluck himself ever resulted so prodigiously. I am astounded at the science of it."

"Signor Maestro," replied Andrea, smiling. "permit me to contradict you. Gluck was wont to ponder long before putting his thoughts to paper. He calculated every chance, and decided upon plans which could be modified later by distinct and separate inspirations, but which never allowed him to wander from his path. Hence his energetic accentuation—his expression throbbing with verity.

"I thoroughly agree with you that the science in Meyerbeer's opera is great, but science will become a defect when isolated from inspiration. I imagine I can discover in this work the arduous toil of a refined spirit who has culled his

music from thousands of decadent and forgotten operas—appropriating what he hears, in a modified or condensed form. But he has reached that limit of plagiarists—the abuse of a good thing. This skilful vintager of sound, so generous with dissonances, is too often liable to produce disagreeable effects; the ear becomes accustomed to startling climaxes, which should have been reserved to strengthen the most vital situations in the opera. This inharmonic modulation is overdone. The abuse of plagal cadence weakens its religious solemnity.

"I know quite well that every composer has his mannerisms to which he will return in spite of himself, but it is essential to guard against such flaws in workmanship. A painting made up entirely of blues and reds would be far from the truth, and fatiguing to the eye as well. In the same manner, the almost unvaried rhythm of the score of 'Robert le Diable' gives a monotonous tone to the work as a whole. As for the effect of the trumpets, you alluded to a moment ago, it has been long known in Germany; Meyerbeer's innovation has been employed often by Mozart, who arranges this sort of a chorus for the fiends in 'Don Giovanni.'"

Thus did Andrea endeavor, by means of renewed libations and by his contradictory speeches, to arouse within Gambarà a true sense of music. He showed him that his fancied mission in the world was not to reform an art that was beyond his ken, but to seek a new outlet for his thought—probably poetry.

"My dear Count," said Gambarà unheedingly, "you have not grasped the first principle of this tremendous musical drama."

He went to Andrea's piano, ran his fingers over the keys, listening to the sound. Then he seated himself and seemed lost in thought for some moments, as though collecting his ideas.

"First of all, you must know," he continued, "that a trained ear like mine understands the difficulty of setting, of which you speak. Yes, this music was chosen lovingly, but in the

storehouse of a rich and fervid imagination, where science has compressed the thought in order to extract the very essence of music. I will explain the opera to you."

He rose to take the wax candles into an adjoining room, and, before seating himself again, he quaffed a glassful of Giro, a Sardinian wine as fiery as old Tokay.

"You will notice," said he, "that this music was not written for scoffers, nor for those who never love. If you have never in your life experienced the strenuous attacks of an evil spirit, who upsets all yours plans and who tinges with sadness the realization of your fondest hopes; in a word, if you have never beheld the devil's tail whisking about in the world—the opera of 'Robert le Diable' will be for you what the Apocalypse is for those who believe that there is no hereafter. If, unfortunate and undone, you can appreciate that imp of evil, that gorilla which momentarily destroys the work of God; if you can imagine him as not having loved, but as having violated some saintly woman, and gained thereby a son, whom he would rather see eternally damned by his side than everlasting redeemed with God; if you can picture—finally—the soul of the mother hovering about the head of her son in order to save him from the dreadful influence of his father—you will still have but a faint idea of that immense poem.

"One thing alone prevents it from ranking with Mozart's 'Don Giovanni.' I admit that 'Don Giovanni' outclasses it in its perfection of form. 'Robert le Diable' represents ideas; 'Don Giovanni' creates sensations. 'Don Giovanni' remains to-day the only musical work where harmony and melody are in exact proportion. Here, and here only, lies the secret of its superiority over 'Robert le Diable,' for the latter is the fuller work.

"But why make this comparison at all? The two have their own special merits. As for myself, who yet shrink from the repeated blows inflicted by the demon, 'Robert le Diable' has appealed to me more strongly than to you; I have found it far-reaching and concentrated at the same time.

Thanks to you, I have assuredly just returned from a beautiful land of dreams, where our souls expand, and where the universe stretches away in gigantic proportions when compared to man."

He was silent for a moment.

"I am still trembling at those four measures of cymbals, which struck me to the very heart—those of the short staccato introduction where the trombone solo, the flutes, the oboes, and the clarinet cast a fantastic line over me. That *andante* in C-minor is but a presentiment of the theme of the invocation in the abbey, and the announcement that the struggle was purely spiritual lent majesty to the scene. I trembled!"

Gambara struck the keys with a firm hand, enlarging in a masterly manner upon Meyerbeer, by a sort of *presto con moto* with Liszt. It was a piano no longer—it was an entire orchestra, that the musician's genius evoked.

"Ah! Mozart!" he exclaimed. "How that German does handle his chords, and by what shifty modulations he reaches the demon at the dominant of C! I can hear the inferno! The curtain rises—revealing what?—the only scene that can be called infernal—an orgy of knights in Sicily. In this chorus in E, every human passion is unbridled by the bacchanalian allegro. Every thread by which the devil leads us is in play! That is the sort of joy that seizes men when they dance on the brink of an abyss;—vertigo overcomes them. What action in the chorus! In the midst of this arises an aria in G-minor, a simple strain by Raimbault—it stands for real life, the life of an unaffected peasant. My spirit is refreshed by this good man, who breathes the air of verdure-clad Normandy, as he comes to arouse Robert from his drunkenness. Thus the charm of that dear country gleams like a gilded strand in this sombre scene.

"Then comes that wondrous ballad in C-major, with the choral accompaniment in C minor, so expressive of the subject. 'I am Robert!' swells the song. The fury of a prince offended by his vassal is no longer natural, but it subsides as

the memories of childhood are called up, with Alice, by this graceful and lively allegro in A-major.

"Hark to the cries of the innocent one who enters this infernal drama, there to be persecuted! 'No, no!'—sang Gambarara, answering the piano. "His native land rises before him, in all its sentiment; the thought of early days has blossomed in Robert's soul. And see! the spirit of his mother arises, bringing a train of soothing thoughts of religion. Religion prompts that beautiful ballad in E-major—a marvelous progression in melody and harmony on the words:

" 'Since in the sky as on the earth
His mother pleads for him."

"The conflict begins between the unknown powers and the lone man whose veins contain the infernal fire to oppose them. And, to remind you of this, the great musician has indicated, at Bertram's entrance, a ritournelle for the orchestra—a hint of Rameau's song. What art! What unity! What power!

"Beneath it all the devil lurks and wriggles. With the terror of Alice, who recognizes the demon as the Saint Michel of her village, the struggle of the two principals begins. The musical theme is wrought out—and by what varied means! The counter-interests so essential to every grand opera are outlined by an excellent recitative, such as Gluck might have written, between Bertram and Robert:

" "Ah, never wilt thou know to what excess I love thee.

"This diabolical C-minor, this terrible bass of Bertram's, impairs and destroys every effort of the irascible man. To me this is fearful! Must the crime clutch the criminal? Must the executioner claim his victim? Will misfortune devour the genius of the artist? Will the malady claim the sufferer? Will the guardian angel protect the believer?

"Here is the gambling-scene, the finale where Bertram tortures his son to the keenest pitch. Robert, despoiled, enraged, destructive, desiring to slay with fire and sword, seems

to be his son; he is so recognized. What fiendish glee in Bertram's

'I laugh at thy blows!'

How well the Venetian *barcarolle* tinges this ending! Through what hardy transitions the notorious father is brought back on the stage to lead Robert to the gambling table! This opening scene is overwhelming to those who unfold the thought in the depths of their soul, and give the theme the importance intended by its author. Love alone could stand against this grand symphony of song. There is no monotony, no duplication of effect; it is uniform but diversified; it is characteristic of all that is great and natural.

"I draw deep breaths. I reach the lofty region of a gallant court. I listen to Isabella's bright sayings and gentle sighs, and the choruses of women on opposite sides, replying each to each with something savoring of the Moors of Spain. The terrible music now is softened to a more soothing tone, like a hull in a storm, till it reaches a coquettish, flowery but well modulated duct which does not bear the slightest resemblance to the music that preceded it. After the hubbub of a camp of adventurers comes this love-scene. I return thanks, O poet! My heart could not longer have endured.

"Had I not been able to pluck here the *marguerites* of a French comic-opera, had I not listened to the winning jests of the woman who knew so well how to love and how to console, I could not have withstood the deep, terrible note with which Bertram reappears, saying to his son: 'If I so allow!' when the latter vows to his adored princess to conquer under the arms that she has bestowed upon him. Hope springs within the breast of the gambler reformed through love—love for the fairest of women. She it was—the ravishing Sicilian, with her eye gleaming like that of a falcon bent on its quarry. (How well has the musician interpreted this!) But to the hope of the man, Hell answers with that awful cry: 'For such as *thou*, Robert of Normandy!'

"Did you not admire the sombre and dismal horror of those

beautiful, sustained notes in 'In the neighboring forest'? They realize all the enchantments of 'Jerusalem Delivered' when the knights return in the chorus, with Spanish movement and tempo di marcia. What an original idea, that of the allegro, and in the modulations of the four cymbals—C-D, C-G! What grace in the summons to the tourney. The movement of the heroic life of that day is here in its entirety. The soul absorbs it. I read a romance of chivalry and a poem.

"The exposition is ended. It would seem as though the resources of music were exhausted. You have heard nothing connected; and yet the whole opera is homogeneous. You have looked on life in its single and undivided character.

"Shall I be happy or unhappy?" ask the philosophers. "Shall I be saved or damned?" ask the Christians."

Gambara paused here on the concluding measure of the chorus, that he sustained in brooding fashion. He then arose to get another glassful of *Giro*. That semi-African wine brought back the fiery tinge to his features, which had been paling gradually, during his passionate and marvelous rendering of Meyerbeer's opera.

"In order that nothing may be lacking from this composition," he resumed, "the great master has given us the only buffo duet that is suitable for a demon—that of the minstrel's temptation. He has placed jest side by side with horror—a jest which engulfs the only bit of realism that appears in the sublime caprice of his work. It is the pure, tranquil love of Alice and Raimbaut, the tenor of whose lives is to be so disturbed by an anticipated vengeance. Great souls alone can appreciate the nobleness of these *buffos*. The melody has neither the furbelows of our Italian music, nor the vulgarity of French street-songs. Instead, it possesses a degree of Olympian majesty. The bitter laugh of an immortal is in contrast with the surprise of a 'Don Juanized' troubadour.

"Were it not for this grandeur of motif, we would be plunged too suddenly into the general warmth of the opera,

crowded with that dreadful rage in diminished sevenths, keeping time to a dance infernal, and bringing us face to face with demons.

"Note the vigor of the obligato in B-minor, where Bertram is opposed to the infernal chorons; one can detect a father's dark despair in the midst of the demoniacal strain.

"How entralling the transition to the *ritornella* in B flat, when Alice appears! I listen still to the refreshing chants of the angels, the trill of the nightingale following the storm. The central idea appears in this detail—for what would afford a better contrast to that turmoil of fiends than the remarkable aria of Alice:

“‘When I have quitted Normandy!’

"The golden thread of the music runs the length of this powerful harmony, like a celestial inspiration. With what condrons skill is it embroidered! Genius can never relinquish the science which guides it. Alice's aria in B-flat is packed up and connected to F-sharp, the dominant of the infernal chorons. Note the orchestral tremolo. Robert is invited to join the crew of devils. Bertram re-enters; and this is the culmination of the musical interest, a recitative comparable to the greatest of any of the masters. Heaven and Hell meet in combat in E-flat—one passage beginning, 'Yes, thou knowest me!' in a diminished seventh, the other by the same strain in F: 'Heaven is with me!' Face to face and the Devil and the Cross.

"Next come Bertram's threats to Alice, the most pathetic that one can imagine; the evil genius calmly making his presence felt, and ever depending on personal interest. The entrance of Robert, in a magnificent trio in A-flat, unaccompanied, opens the first struggle between the two forces fighting for the man. See how well he has given this," said Gambarà, summarizing this scene with a passion that awed Andrea. "All this avalanche of music, from the four-four time of the cymbals, has rushed onward toward this struggle of the three in the trio. The magic of evil triumphs! Alice

takes to flight. A duet in D ensues between Bertram and Robert. The demon buries his claws in his heart, and tears it in pieces, the better to seize it for his own. He discourses on everything; honor, ambition, pleasure, limitless in time and space. He displays them all. He places him, as he did Jesus, on the pinnacle of the temple, and points out to him all the glories of the earth, the casket of sin. Finally he twits his courage, and all the good in the man bursts forth in the cry:

“ ‘For the knights of mine own country
Honor was ever the stay!’ ”

“To crown the work, note the theme that opened the opera in so gruesome a fashion, the principal strain in the magnificent invocation:

“ ‘Nuns who are sleeping ’neath yonder dank stone,
Hear ye me?’ ”

“The thought of the music is gloriously sustained throughout, and gloriously terminated by the allegro vivace of the bacchanal in D-minor. A hellish triumph indeed! Roll on, thou music! Envelop us in thy many folds! Roll on to enchant! The powers of darkness have seized their prey. They hold him fast. They dance around him. Lost is the spirit of good that was destined to conquer and to sway! Genius is throttled by poverty, the knight is undone by passion, the devils rejoice.”

Gambara improvised at this point, giving to the bacchanale a series of ingenious variations, the while accompanying the instrument with a song full of melody, as if to express the personal sufferings he had undergone.

“Hark to the heavenly plaint of unrequited love!” he continued. “Isabella beckons to Robert in the midst of a large array of knights going to the tournament. Here the motifs of the second act reappear, in order to show clearly that the third act is in a natural sphere. Real life is resumed. The chorus weakens on the approach of the enchantments of hell,

brought by Robert's talisman. The wonders of the third act continue. The duet of the viols indicate by their rhythm the brutality of the desires of a man who is all-powerful, while the princess, by plaintive moans, tries to recall her lover to reason. In that passage the composer has placed a situation hard to compass, but he has expressed it by one of the most delicate bits in the entire opera. What a delightful melody in the cavatina of 'Mercy for thee!' Womankind has indeed seized upon all the senses; she has embraced every motif in the scene. That morceau alone would make the opera famous, since every woman is led to believe she is contending with some hot-headed knight. Never was music so passionate and so dramatic.

"The entire world now breaks forth against the criminal. Some objection may be made to the similarity between this finale and that of 'Don Giovanni'; but in this situation there is this great difference: a noble faith is evinced by Isabella, a sincere love that will save Robert at last. Also, Robert disdains the infernal power, while Don Giovanni persists in his unbelief. At any rate, this criticism has been made against every finale since Mozart's time. The finale of 'Don Giovanni' is one of those classic forms that is constantly being met with.

"At last rises Religion the omnipotent, whose voice rules the universe, who calls all the sufferers to consolation, all the penitents to peace. The whole audience is touched by the accents of that chorus:

" 'Suff'ring ones or guilty ones,
Hither, hither hasten!'

"Amid the horrid din of unbridled passions, the Holy Voice can not be heard; but at this critical time it calls in thunderous accents, and the Catholic Church arises in radiant splendor. After so many treasures of harmony, I was surprised to discover a new vein in the capital fragment, 'Glory to God,' after the manner of Handel.

"Robert, the doomed one, now re-enters with his heart-rending cry, 'If I might only pray!' Bertram, urged on by

the power of hell, pursues his son and essays a final effort. Alice conjures up the spirit of her mother. Now comes the grand trio toward which the whole opera has tended—the victory of soul over matter, of the spirit of good over the spirit of evil. The songs from above put to flight the songs from below. Happiness beams forth. But here the music weakens; instead of the concert of rejoicing angels, I see a cathedral: I hear some prayer of souls delivered consecrating the union of Robert and Isabella.

"We ought not to have been left under the influence of the infernal enchantments; we should have been released with hope in our hearts. As for me, a Catholic musician, I needed another prayer of 'Moses.' And I would have liked to know how Germany would compare with Italy—or Meyerbeer with Rossini. However, despite this slight defect, the author might say that, after five hours of music so substantial, a Parisian prefers a decoration to a musical masterpiece. You heard the applause that greeted the piece. It will have five hundred presentations. Now if the French have understood that music——"

"It is because it affords ideas," interrupted the Count.

"No, it is because it presents a genuine picture of a struggle where so many go down; and because all individual lives cling to it through memory. And that is why I, unfortunate that I am! awaited the sound of those celestial voices I have dreamed of so many times."

Presently Gambara fell into a musical ecstasy, and improvised the most melodious and most harmonious cavatina that Andrea had ever heard—a song divine, divinely sung, whose theme had a charm comparable to that of "*O filii et filiae*," but filled with harmonization that only supreme musical geniuses could have equaled. The Count remained sunk in the keenest admiration. The clouds vanished, the blue sky peered forth, figures of angels appeared and raised the veil of the sanctuary, and the light of heaven flooded all the world. But soon silence resumed its sway.

The Count, astounded at the sudden ending, stared at

Gambara, who with the fixed eyes and rigid form of a dervish, stammered the one word, "God!"

Andrea awaited the descent of the composer from the land of enchantment, whither he had mounted on the wings of inspiration, and he resolved to clear the composer's mind by means of the light that Gambara should bring back with him.

"Well," said he, offering him another glass and clinking with him, "you see what this German has done. According to you, he has produced a sublime opera without troubling himself about theories. On the other hand, musicians who write the textbooks can be—like the literary critics—execrable authors."

"You do not like my music, then?"

"I did not say that; but if, instead of giving vent to ideas, and instead of carrying musical principles to the extreme—which means beyond the limit, in your case,—you would merely awaken sensations within us, you would be better understood—that is, if you have not entirely mistaken your calling. You are a great poet."

"What!" exclaimed Gambara, "twenty-five years of study rendered of no avail! Shall I study the imperfect tongue of man, when I hold the key to the tongue celestial? Ah! if you are right, let me die—.."

"You? Never! You are great and strong. You shall begin your life anew, and I will befriend you. We will present the noble and rare alliance of a rich man and an artist who understand each other."

"Are you in earnest?" asked Gambara, struck by a sudden stupor.

"I have already told you that you are more poet than musician."

"Poet! Poet! That would be better than nothing. But tell me truly, whom do you place the higher, Mozart or Homer?"

"I admire them equally."

"On your honor?"

"On my honor."

"Ahem! One more question. What do you think of Meyerbeer and Byron?"

"You have judged them by uniting them thus."

The Count's carriage was called, and the composer and his noble physician quickly reached Gambarara's door. They went up the stairway and came to Marianna's apartment. Upon entering, Gambarara threw himself into his wife's arms, who recoiled slightly and glanced around.

Gambarara also stepped back a pace and, leaning over toward the Count, said in a thick voice:

"Ah, monsieur! You might have left me my madness, at least——"

His head drooped and he fell headlong.

"What have you done? He is dead-drunk!" cried Marianna, casting upon the prostrate form a glance in which pity strove with disgust.

Aided by his valet, the Count raised Gambarara and placed him on his bed. Then Andrea departed, his heart filled with a dreadful joy.

The next day he let his usual calling hour pass unheeded. He began to fear that he had cheated himself, that he had purchased too dearly the comfort and peace of this poor household, undone by him forever.

Giardini appeared, later, bringing a message from Marianna.

"Come," she wrote, "the evil is not so great as you wished, cruel one!"

"Your Excellency," said the cook, while Andrea was dressing, "you entertained us magnificently last night, but with the exception of the wine, which was excellent, your house-keeper didn't serve a single dish worthy of appearing on the table of a true gourmand. You will no longer deny, I suppose, that the dish I served up when you did me the honor of dining with me, contained the quintessence of all those that dishonored your splendid service yesterday. So this morning, when I awoke, I recollected that you had promised

me, one time, the place of chef. I now look upon myself as a member of your establishment."

"The same thought occurred to me several days ago," replied Andrea. "I have spoken of you to the secretary of the Austrian Ambassador, and you will be allowed to cross the Alps whenever it seems good to you. I have a château in Croatia that I seldom visit; there you can unite the duties of porter, butler, and housekeeper, with a salary of, say, two hundred crowns. Your wife will be allowed a like sum, and can look after the other part of the management. You can try your experiments *in anima vili*—that is to say, on the stomachs of my servants. Here is an order on my banker for traveling expenses."

Giardini kissed the Count's hand, following a Neapolitan custom.

"Your Excellency," said he, "I accept the draft, but not the position. It would be a dishonorable desertion of my art to oblige the judgment of the finest gourmands, who, undoubtedly, are here in Paris."

When Andrea arrived at Gambarà's rooms, the latter arose and came to meet him.

"My generous friend," said he, concealing nothing, "either you took advantage of my weakness, yesterday, to make game of me, or your brain is no better proof than mine against the fumes of our good wine from the shores of Latium. I prefer the latter supposition, for I would rather doubt your stomach than your heart. Be that as it may, I forever renounce the use of wine, the abuse of which led me to commit such culpable indiscretions last night. When I think that I have sinned"—he cast a frightened glance in Marianna's direction.

"As for that abominable opera you took me to hear, I have considered it carefully. It is made up of music of the commonest schools, and of mountains of heaped-up notes, *verba et voces*. It is merely the dregs of the ambrosia whose deep draughts I imbibe when giving forth the divine strains that inspire me! I recognize the source of that rehash of phrases.

That fragment, 'Glory to God!' is too close an imitation of Handel. The choros of knights going to battle is akin to the Scotch 'Dame blanche.' In short if the opera succeeds at all, it will be because the music is written for the masses, and would therefore be on the popular order.

"My dear friend, I must leave you. My head has been filled, all day, by ideas pleading to be sent heavenward on the pinions of music. But I wanted to see you and tell you how I felt. Adieu! I go to beg the Muse's pardon. We shall dine together this evening as usual, I suppose; but henceforth no more wine for me. I am determined——"

"I am in despair," said Andrea, coloring up.

"Ah!" cried Marianna, "you give me back my conscience. I dare question it no longer. My friend, my friend, it is not our fault; he would not be cured."

Six years passed by. It was January of 1837. Most of the artists who had the misfortune to injure their wind-instruments, were in the habit of taking them to a wretched house on Rue Froidmanteau, where dwelt, on the fifth flight up, an old Italian called Gambara. For five years this artist had lived alone. His wife had deserted him, and troubles had overwhelmed him. An instrument on which he had counted to make his fortune, called by him the "panharmonicon," together with a mass of ruled paper dotted with notes of music, had been sold by order of the court on the Place du Châtelet. On the morning of the sale, these musical scores were used at the public market to wrap up butter and fish and fruits. Besides these, there were three grand operas—at least, so said the poor composer, but this was disputed by an old Neapolitan cook, now a common huckster, who said they were only a lot of foolishness—which became scattered over Paris and used as padding for peddler's baskets. But what was the difference, if the owner of the house got his rental, and the lawyers and the bailiffs their fees?

According to the report of the old Neapolitan huckster, who sold the leavings of the city's most sumptuous dinners

to the girls of Rue Froidouanteau, Signora Gambara had followed a great Milanese nobleman to Italy, and nobody ever learned what finally became of her. Wearing by five years of suffering, she perhaps ruined the Count by a career of extravagant luxury. Indeed they were bound up in each other. Never in all his life had the Neapolitan seen anything like it.

Toward the close of this same month of January, one evening, while Giardini the huckster was chatting with a girl who had just bought her supper of him, about the divine Marianna, so beautiful and so pure, who, nevertheless, "had faded like all the others," the girl, the huckster, and his wife noticed in the street a gaunt woman of swarthy, begrimed features—a nervous walking skeleton, who was following up the numbers and trying to locate a house.

"*Ecco la Marianna!*" said the huckster in Italian.

Marianna recognized the Neapolitan restaurateur in the poor peddler, without troubling herself to explain by what mischance he had been reduced to keeping a wretched huckster's stall. She entered and sat down to rest, for she had come all the way from Fontainebleau. She had walked fourteen leagues a day, and had begged her bread from Turin to Paris. She frightened that wretched trio. Of her marvelous beauty, there remained only two fine eyes, weak and dimming. Misfortune alone remained faithful to her.

She was cordially received by the aged but dexterous instrument mender, who beheld her with genuine pleasure.

"It is you, then, my poor Marianna," said he kindly. "While you were gone *they* sold my instrument and my operas!"

It would have been hard to kill the fatted calf to celebrate the Samaritan's return, but Giardini gave a remnant of salmon, the girl provided wine, Gambara had some bread, the Signora Giardini laid the table-cloth, and these unfortunate ones of so diverse character, supped together in the garret of the composer.

Questioned as to her adventures, Marianna declined to

answer. She merely raised her fine eyes upward and whispered to Giardini:

"Married a dancer."

"How can you earn a living?" asked the girl. "The journey here has killed you and——"

"And aged me," said Marianna. "No, it is not fatigue, nor poverty, but grief."

"Bosh! But why did you never send anything to your husband?" asked the girl.

Marianna's only answer was a look, but it struck the girl to the heart.

"She's a proud one—excuse *me!*" she exclaimed, "but what good will it do her?"—this in Giardini's ear.

During this season it seemed as though the artists were more than usually careful with their instruments. Repairing did not bring in enough to maintain this wretched establishment. The wife could not earn anything worth mentioning by her needle; and the couple were driven to utilize their talents in the humblest of vocations.

They would sally forth at dusk, and go to the Champ-Élysées, there to sing duets that Gambara, poor fellow! accompanied on the vilest of guitars. On the way, his wife, who on these excursions wore a head-dress made from a lawn veil, always took her husband to a grocer-shop in Faubourg Saint-Honoré and got him intoxicated by sundry small glasses of brandy—otherwise his music was unendurable. Then the pair would present themselves before the society folk who were seated along the plaza, and one of the greatest geniuses of the day, the unknown Orpheus of modern music, would play fragments of his compositions, selections so remarkable that they elicited a moderate number of sous from the Parisian idlers.

On one occasion a dilettante of the Bonifons, who happened to be seated here, failed to recognize the opera from which these fragments were derived. He therefore questioned the woman dressed like a Grecian priestess, who held out an old basin of stamped metal for his donation.

"My dear, what is that music from?"

"From the opera of 'Mahomet,'" replied Marianna.

As Rossini had composed a "Mahomet II.," the dilettante remarked to the lady by his side:

"What a pity it is that they will not give us at the Italiens the best known of Rossini's operas. For that is indeed fine music."

Gambara smiled.

Not many days ago, he had to pay the paltry sum of thirty-frances due for the rental of the garret where dwelt the wretched, resigned couple. The grocer would not credit them for the brandy with which the wife fuddled her husband in order to make him play well. And so Gambara played so miserably that the rich would not listen. The metal platter returned as empty as it started.

It was nine o'clock at night, when a fair Italian, the Princess Massimilla di Varese, had compassion on the poor people, and gave them forty francs. She questioned them, soon noting from the woman's thanks that she was a Venetian. The Prince Emilio asked the story of their woes, and Marianna related it without a complaint against God or man.

"Madame," concluded Gambara, who was sober, "we are victims of our own superiority. My music is beautiful. But when it passes from outward sensation to inward thought, it demands an audience composed entirely of men of genius, since they and they alone have the power of expressing it. My misfortune comes from having hearkened to the songs of angels, and having believed that mankind could understand them. It is thus with women when to their fancy love takes on a form divine; men cannot comprehend them."

This thought was worth the forty francs that Massimilla had given. She drew another gold piece from her purse, and told Marianna that she would write to Andrea Marcosini.

"Do not write him, madame," said Marianna. "And may God always keep you beautiful!"

"We must provide for them," said the Princess to her husband. "This man has remained true to the Ideal that we have slain."

On seeing the gold piece Gambará wept. Then he thought himself of some long-forgotten scientific experiment, and the miserable composer dried his tears and uttered a phrase that the circumstances rendered pathetic:

"Water is a result of burning."

PARIS, June 1857

us-
ive
be-
ent.
a

SERAPHITA
AND OTHER STORIES

REPRINTED IN THE
SERAPHITA
AND OTHER STORIES

1870
1871
1872
1873
1874
1875
1876
1877
1878
1879
1880

1881
1882
1883
1884
1885
1886
1887
1888
1889
1890

1891
1892
1893
1894
1895
1896
1897
1898
1899
1900

INTRODUCTION *

[*Séraphita* was published in part in the *Revue de Paris*, June and July 1834. In its completed form it appeared, along with "Louis Lambert" and "Les Proscrits," in two volumes, entitled "Le Livre Mystique"—Paris 1835. In 1840 it, with "Les Proscrits" and other stories, formed the part of the "Études Philosophiques" known as "Le Livre des Douleurs." In 1842 it was reissued with "Louis Lambert," and in 1846 entered the "Comedy." Its characters do not reappear.

Louis Lambert was issued in 1832 in a volume entitled "Nouveaux Contes Philosophiques." It bore the title, "Notice Biographique sur Louis Lambert." In 1833, it was published by itself, much augmented, under the title "Histoire Intellectuelle de Louis Lambert." The editions in connection with "Séraphita" are given above. That of 1835 was augmented by "Letters of Louis Lambert," which had appeared in the *Revue de Paris*, August 1835. The present title was assumed when the story entered the "Études Philosophiques" of the "Comedy," in 1846. Lambert is made use of again in "Un Drame au Bord de la Mer" and in "Illusions Perdues." Pauline appears in the former story, and will be found later in "Le Curé de Tours."

Les Proscrits appeared first, divided into three chapters since merged, in the *Revue de Paris*, May 1831. The same year it formed part of the "Romans et Contes Philosophiques." Its appearances with "Séraphita" are given above. In 1846 it entered the "Études Philosophiques" of the "Comedy." Its characters do not reappear.

Maître Cornélius was published in the *Revue de Paris*, December 1831, and in the "Nouveaux Contes Philosophiques"

* Copyright, 1900, by Thomas Y. Crowell & Company.

in 1832. In 1836 it entered the "Études Philosophiques," and in 1846 the "Comédie Humaine." It was at first divided into three chapters, then into four divisions finally suppressed. The characters do not reappear, save in the "Contes Drolatiques."

L'Élixir de Longue Vie appeared, divided into two parts since merged, in the *Revue de Paris*, October 21, 1830, and the next year in the "Romans et Contes Philosophiques." In 1835 it entered the "Études Philosophiques," and in 1846 the "Comedy." The characters do not reappear.]

"Louis Lambert" and "Séraphita" belong together, and stand apart from all the other novels and tales that make up the "Human Comedy." They represent respectively Balzac's main contributions to metaphysics and to the literature of mysticism. Some of the ideas expressed in them are repeated elsewhere and often, but they receive their formal exposition in these books, of which the former was deliberately and carefully coördinated with the latter (*Lettres à l'Étrangère*, p. 300). They represent their author's maturest reflections on the nature of man and his relations with the universe and God.

It is quite evident from his correspondence that Balzac not only took infinite pains with them, but regarded them as, in a sense, the crowning productions of his life. His nerves nearly gave way completely when he was finishing "Séraphita." He built great hopes on the reception of "Louis Lambert," and was much cast down when light-minded Paris would have none of it. He was disgusted when the editor of the *Revue de Paris* refused to continue publishing "Séraphita," on the ground that it was incomprehensible. He consoled himself, however, with the attention given both books in Germany, and with the thought that pious and lofty souls would appreciate him, in the years to come, as a thinker of the first magnitude.

This expectation has been partly realized. Both books are held to be highly valued by modern mystics, who alone are competent to criticise them from the point of view of full sympathy. The metaphysicians seem to have withheld their praise, much as they have done from Poe's "Eureka." Uninitiated readers and critics have either left the volumes to one side or have dilated upon such portions as they could appreciate and understand. For many reasons the present introduction must follow the latter unfair course of treatment. It may, however, be remarked that although Balzac's materialistic spiritualism makes little appeal to positivist minds, it has in it an element of boldness worthy of the man who could write to his sister that "Louis Lambert" was a work in which he tried "to strive with Goethe and Byron, with *Faust* and *Waldfred*." It has also the merit that attaches to a clear perception of the fact that the human mind will not rest satisfied with any system of thought that is not monistic and at the same time spiritualistic. Furthermore, it seems quite plain that Balzac, whether or not he was an adept in metaphysics and in mysticism, had thought deeply upon both subjects, and was capable of writing about them with not a little fluency and power.*

It is a commonplace of criticism to praise the style of "Séraphita," some persons going so far as to intimate that Balzac was assisted in writing his best pages by no less a stylist than Théophile Gautier. Such an assumption is unnecessary, in view of the fact that when he was carried away by his subject,

* Balzac wrote to Mme. Hanska, May 31, 1839, as follows: "I am not at all orthodox and do not believe in the Roman Church. * * * Swedenborgianism, which is only a repetition, in harmony with Christianity (*dans le sens chrétien*), of ancient ideas, is my religion, with the addition (*augmentation*) that I make to it of the comprehensibility of God." *Lettres à l'Étrangère*, p. 103. This explicit utterance is of interest not only in connection with the works under discussion, but also in view of Balzac's general attitude toward religion and the church throughout the "comedy." It should be especially borne in mind when one is reading "Ursule Brouet."

as in parts of the "Peau de Chagrin," and in the letters of Louis Lambert, Balzac was anything but a heavy writer. His imagination was kindled by his daring theme, and, when he described the mountains and fjords of Norway and the visions of Wilfrid and Minna, he was nothing less than a poet. He was a poet also when he put in Séraphita's mouth the wonderful harangue that overwhelmed the skeptical Parson Becker. As for the two ascents of the snow-clad heights, what praise is adequate for the beauty and power with which they are described? The double love inspired by Séraphite-Séraphita may not be pleasant to some readers, who will also wonder why Wilfrid was so late in being startled by Minna's choice of pronoun. Wilfrid's notion of becoming the Zenghis Khan, or Napoleon of the North, will probably be regarded as being grandiose and as striking a false note. The biographical sketch of Swedenborg may be found too long by some, although others would not willingly lose a word of it. Scoffers may be amused at the fact that Balzac, after discoursing learnedly on the metaphysics of numbers, should regard the spring of 1800 as the first of the nineteenth century. Readers who like their fiction to run in well-known lines, may withdraw their patronage as the editor of the *Revue de Paris* did, and on the same grounds. But when all is said, one need not be a mystic or a professed Balzacian to be glad that "Séraphite" was finally finished and dedicated to its author's fair Polish friend, who did not understand it. There have been sublimer works of the imagination, but it would be hard to name, in modern literature at least, a more wonderful one.

"Louis Lambert" displays less imagination than its companion work, although it probably represents more thought on Balzac's part. Most readers care for it, if they care for it at all, on account of the excellent picture it gives of French school life and of the light it throws upon its author's early career. Lambert is Balzac with his two chief desires—to be famous

and to be loved. He is also Frenhofer ("Le Chef-d'Œuvre Inconnu") and Gaubara—the victim of his own over-stimulated genius. He accomplishes little more than Raphael de Valentin of the "Peau de Chagrin"—to whom his "Treatise on the Will" is for the moment attributed—but the lesson taught by his career is more pathetic. He is not a Faust or a Manfred, and the Parisians of 1832 are not to be blamed for refusing to take him very seriously. But his career is worth study to-day, in spite of his notions about mystic numbers, the distillation of light in man, the relations between genius and a short neck, and the like. In very brief compass Balzac has succeeded, sometimes, it must be confessed, by means of realistic touches or tricks that remind one of Defoe, in giving us a portrait of a man of genius in whose sad fate we read as clearly as we do in that of Alexander the lesson of the folly of forgetting that, although our desires are infinite, we are nothing but frail mortals, so far at least as this life is concerned. Goethe and Byron taught their lessons with more power than Balzac, but the latter taught his thoroughly.

Perhaps the lesson taught by "Les Proscrits" is not very different from that taught by "Louis Lambert." Dante in exile may be carried away by the eloquence of Doctor Sigier describing the relations of man and God, but he has his heart too much set on Florence and partisan politics to think of trying to commit suicide like the over-sensitive Godefroid. So he lives to return to Italy to write his immortal poem, while the younger man, who represents the unalloyed spirit of poetry, passes into the shades of private life. But the lesson of the story is as nothing when weighed with the admirable description it gives of mediæval Paris. Balzac's art is here almost as perfect though not so delicate as in the sketch which we naturally associate with "Les Proscrits"—the beautiful "Jésus-Christ en Flandre." And the figures are fully worthy of the background, mere sketches though they are. Sergeant

Tirechair, for example, is so lifelike that we can hardly realize that he must have been in his grave about six centuries.

If "Les Proscrits" almost makes one quite forget Balzac's partial failure in "Sur Catherine de Médicis" to write satisfactory historical fiction, "Maître Cornélius" fully achieves this result, although it is certainly lacking in the spiritual element that makes the first-named tale so full of charm. In form and general spirit it is nearer to the "Droll Stories" than to anything in the "Comedy" proper. A few archaisms and a pornographic touch or two would have made it thoroughly acceptable to the monks of Touraine, all the more so since its scene is laid in Tours and since Louis XI. and one of his daughters figure in it. But the adventures of Marie de Sasse-nage, if not altogether without reproach, are less broadly told than those of the Lady of Beaujeu in the "Contes," and Louis XI. and the miser Cornélius are analyzed in a fashion worthy of the creator of Grandet and Gobseck. The pages on the relations subsisting between the religion and the gallantry of the Middle Ages are among the most subtle Balzac has given us, and the historical setting of the story deserves the highest praise. It is worthy of note that this tale is only one of several early performances that show Balzac's power of evoking the past; it is therefore not unreasonable to infer that he might have made himself a great historical romancer, and that his hand lost its cunning in the stories about Catherine de' Medici because, like the dyer's, it had become subdued to what it worked in—that is, analytical realism.

"L'Élixir de Longue Vie" has a flavor of good historical romance also, but it holds rather by "Melmoth Réconcilié" and as Balzac playfully tells us, by Hoffmann. Yet its author is a true critic when he writes that it is not "one of those pleasantries in fashion in 1830, when every writer tried his hand at the horrible in order to please young girls." The element of the horrible contained in this fantastic story is calculated to

impress the mature rather than the youthful mind. Seldom have the selfishness of the heir and the intense longing of the aged rich for life been more strikingly portrayed than in this chapter which Balzac has added to the biography of "our ancient friend, Don Juan." Seldom has our author's irony been more keen, his sarcasm more mordant. One is almost inclined to prefer the mysticism of "Séraphita" that one does not understand, to the cruel strength of this easily comprehended satire on human nature.

W. P. TRENT.

SERAPHITA

*To Madame Eveline de Hanska,
née Countess Rzewuska.*

Madame,—Here is the work you desired of me; in dedicating it to you I am happy to offer you some token of the respectful affection you allow me to feel for you. If I should be accused of incapacity after trying to extract from the depths of mysticism this book, which demanded the glowing poetry of the East under the transparency of our beautiful language; the blame be yours! Did you not compel me to the effort—such an effort as Jacob's—by telling me that even the most imperfect outline of the figure dreamed of by you, as it has been by me from my infancy, would still be something in your eyes? Here, then, is that something.—Why cannot this book be set apart exclusively for those lofty spirits who, like you, are preserved from worldly pettiness by solitude? They might impress on it the melodious rhythm which it lacks, and which, in the hands of one of our poets, might have made it the glorious epic for which France still waits. Still, they will accept it from me as one of those balustrades, carved by some artist full of faith, in which the pilgrim leans to meditate on the end of man, while gazing at the choir of a fine church.

I remain, Madame, with respect, your faithful servant,

DE BALZAC.

PARIS, August 23, 1835.

I

SERAPHITUS

On seeing the Norwegian coast as outlined on the map, what imagination can fail to be amazed at its fantastic contour—long tongues of granite, round which the surges of the North Sea are for ever moaning? Who has not dreamed of the majestic spectacle of these beachless shores, these endless creeks, and inlets, and little bays, no two of which are alike, and each a pathless gulf? Would it not seem as though Nature had amused herself by representing, in an indestructible hieroglyphic, the symbol of life in Norway, by giving its coast the configuration of the bones of an enormous fish? For fishing is the staple of commerce, and almost the sole article of food to a handful of men who cling, like a tuft of lichen, to those barren rocks. On a land extending over fourteen degrees of longitude there are scarcely seven hundred thousand souls. Owing to the inglorious danger and the perpetual snow that these Norwegian peaks offer to the traveler—the very name of Norway makes one cold—their sublime beauty remains inviolate and harmonizes with certain human phenomena, which took place there—equally unknown, at least to romance, and of which this is the story.

When one of these inlets, a mere fissure in the sight of the eider-ducks, is wide enough to prevent the sea from freezing over in the rocky prison it tosses and struggles in, the inhabitants call such a little gulf a fjord, a word which most geographers have tried to adopt into their respective languages. In spite of the general resemblance of all these channels, each has its own individuality; the sea penetrates into all these breaches, but in each the rocks are differently riven, and their concerted precipices defy the terms of geometry: here the crest is toothed like a saw; there its sides

are too perpendicular to allow the snow to rest on them, or the glorious clumps of northern pines to take root: further on, the convulsions of the globe have rounded off some soft declivity, a lovely valley furnished with stage on stage of dark-plumed trees. You feel inclined to call this land *Marie Switzerland*.

One of these gulfs, lying between Dronthjem and Christiana, is called *Stromfiord*. If the *Stromfiord* is not the most beautiful of these scenes, it has at least the merit of presenting the earthly magnificence of Norway, and of having been the background to the scenes of a really heavenly romance.

The general outline of the *Stromfiord* is, at a first glance, that of a funnel forced open by the sea. The entrance made by the waves is the record of a contest between the ocean and the granite, two equally powerful elements—one by its inertia, the other by its motion. The proof lies in some half-sunken rocks of fantastic shapes which prohibit the entrance of vessels. The hardy sons of the soil can in some places leap from rock to rock, undismayed by a gulf a hundred fathoms deep and six feet wide. Here and there a frail and unbalanced block of gneiss, thrown across, joins two crags, or hunters or fishermen have flung some pine-trees, by way of a bridge, from one perpendicular cliff to another, where the sea murmurs unceasingly below.

This dangerous inlet turns to the right with a serpentine twist, where it meets a mountain rising three hundred fathoms above the surface of the sea, its foot forming a vertical shelf half a league in length, where the unyielding granite does not begin to split into rifts and inequalities till about two hundred feet above the water. Thus the sea, rushing violently in, is no less violently driven back, by the resistant inertia of the mountain, towards the opposite shore, which the rebounding waves have worn into gentle indentations. The fiord is closed at the head by a cliff of gneiss, crowned with forest, whence a stream falls in cascades, forms a river when the snows melt, spreads into a lake of con-

siderable extent, and escapes with a rush, carrying down old pine-trees and ancient larches, hardly perceptible in the tumbling torrent. Flung by the fall to the bottom of the abyss, these trees presently come to the surface again, and combine in a tangle, forming islets which are stranded on the left bank, where the inhabitants of the little village built on the Stromfiord find them splintered, broken, sometimes entire, but always stripped of their leaves and branches.

The mountain, which thus receives at its feet the assaults of the sea, and on its head the buffeting of the north wind, is the Falberg. Its summit, always wrapped in a mantle of ice and snow, is the highest in Norway, where the vicinity of the Pole produces, at a level of eighteen hundred feet above the sea, such cold as prevails elsewhere on the highest mountains on the globe. The crest of this cliff, perpendicular on the side towards the sea, shelves gradually away to the east down to the falls of the Sieg, by a succession of slopes where the cold allows no vegetation but heath and much-enduring shrubs. That part of the fiord where the waters escape under the thick forest is called Siegdalen, or the valley of the Sieg—the name of the river.

The bay opposite to the cliffs of the Falberg is the valley of Jarvis—a pretty spot overlooked by hills covered with fir-trees, larches, and birch, with a few oaks and beeches, the thickest and most variously colored hangings Nature ever affords to this wild northern scenery. The eye can easily distinguish the line where the ground, warmed by the sun's rays, first admits of culture and shows the first signs of the Norwegian flora. At this part the gulf is wide enough to allow the waters flung back by the Falberg to die murmuring on the lowest ledge of the hills, where the strand is softly fringed with fine sand, mingled with mica, tiny crystals, and pretty pebbles of porphyry and many-colored marbles brought from Sweden by the river, with waifs from the sea, and shells and ocean weeds tossed up by storms from the Pole or from the South.

At the foot of the Jarvis hills is the village, consisting of

About two hundred wooden houses, inhabited by a population that live there, lost, like the swarms of bees in a forest, simply vegetating and extorting a living from the wilderness around them. The unrecognized existence of this village is easily explained. Few of its men were bold enough to venture out among the rocks to reach the open sea and attempt the fishing which the Norwegians carry on to a great extent in the less dangerous parts of the coast. The various fish in the fiord partly supplies the food of the inhabitants; the pasture land in the valleys affords milk and butter; a few spots of good land allow them to reap a harvest of rye, of hemp, and vegetables, which they manage to protect against the bitter cold and the transient but terrible heat of the sun, showing true Norwegian ingenuity in this twofold conflict. The absence of communications, either by land, where roads are impracticable, or by sea, where only small boats can thread the watery labyrinths of the fiord, hinders them from acquiring wealth by the sale of their timber. It would cost an equally enormous sum to clear the channel at the entrance or to open up a road to the interior.

The roads from Christiania to Dronthjem all make a detour round the Stromfiord, crossing the Sieg by a bridge several leagues above the falls; the coast between the Jarvis valley and Dronthjem is covered with impenetrable forests, and the Falberg is divided from Christiania by inaccessible precipices. The village of Jarvis might perhaps have opened communications with Sweden by way of the Sieg, but to bring it into touch with civilization the Stromfiord needed a man of genius. The genius indeed came: a poet, a pious Swede, who died admiring and respecting the beauties of the land as being one of the grandest of the Creator's works. Those of my readers who have been gifted by study with a "mind's eye," whose rapid perception can throw on the wall, as on a canvas, the most diverse land-scapes of the world, may now readily conceive of the general aspect of the Stromfiord. They alone, perhaps, will be able to thread their cautious way through the reef of the inlet where the sea

lights and foams; to glide on its swell below the shelves of the Falberg, whose white peaks mingle with the misty clouds of a sky that is almost constantly pearl-gray; to admire the dented margin of the pretty sheet of water; to hear the falls of the Sieg, which drops in long streamers on to a picturesque medley of large trees tossed in confusion, some upright, some hidden among boulders of gneiss; and at last to rest on the smiling pictures offered to the eye by the lower hills of Jarvis, whence rise the noblest products of the north in clumps, in myriads: here, birch-trees, as graceful as girls and, like them, gently stooping; there, pillared aisles of beech with centennial, mossy trunks; all the contrast of these various shades of green, of white clouds among black pine-trees, of heath-grown commons in every shade of purple—all the colors, all the fragrance, the unknown marvels, in short, of this vegetation.

Expand the proportions of this amphitheatre, soar up to the clouds, lose yourself in the caves of the rocks where the walruses hide, still your fancy will never be equal to the riches, the poetry of this Norwegian scene. For can your thought ever be as vast as the ocean that bounds the land, as fantastic as the strange forms assumed by the forests, as the clouds, the shadows, the changes of light?

Do you see now, above the meadows on the shore, on the furthest fold of the plain that undulates at the foot of the high hills of Jarvis, two or three hundred houses, roofed with *naver*, a kind of thatch of birch bark; frail-looking dwellings, quite low, and suggesting silkworms flung there on a mulberry leaf brought by the wind? Above these humble and peaceful dwellings is a church, built with a simplicity that harmonizes with the poverty of the village. A graveyard lies round the chancel of this church; the parsonage is seen beyond. A little higher, on a knoll of the hillside, stands a dwelling, the only one built of stone, and for that reason called by the natives the Castle—the Swedish Castle.

In fact, a rich man had come from Sweden thirty years before this story opens and settled at Jarvis, trying to improve

its fortunes. This little mansion, erected with a view to tempting the inhabitants to build the like, was remarkable for its substantial character, for a garden wall—a rare thing in Norway, where, in spite of the abundance of stone, wood was used for all the fences, even for those that divide the fields. The house, thus protected from snow, stood on a mound in the midst of a vast courtyard. The windows were screened by those verandas of immense depth supported on large squared fir-trunks, which give Northern buildings a sort of patriarchal expression.

From under their shelter the savage bareness of the Falberg could easily be seen, and the infinitude of the open ocean be compared with the drop of water in the foam-flecked gulf; the portentous rush of the Sieg could be heard, though from afar the sheet of water looked motionless, where it threw itself into its granite bowl hedged in for three leagues round with vast glaciers—in short, the whole landscape where the scene is laid of the supernatural but simple events of this narrative.

The winter of 1799-1800 was one of the hardest in the memory of Europe; the Norway sea froze in every fiord, where the violence of the undertow commonly prevents the ice from forming. A wind, in its effects resembling the Spanish desert wind, had swept the ice of the Stromfiord by drifting the snow to the head of the gulf. It was long since the good folks of Jarvis had seen the vast mirror of the pool in winter reflecting the sky—a curious effect here in the heart of the hills whose curves were effaced under successive layers of snow, the sharpest peaks, like the deepest hollows, forming mere faint undulations under the immense sheet thrown by nature over the landscape now so dolefully dazzling and monotonous. The long hangings of the Sieg, suddenly frozen, described a vast arch, behind which the traveler might have walked sheltered from the storm if any one had been bold enough to venture across country. But the dangers of any expedition kept the boldest hunters within doors, fearing that they might fail to discern under the snow the narrow

paths traced along the edge of the precipices, the ravines, and the cliffs. Not a creature gave life to this white desert reigned over by the Polar blast, whose voice alone was sometimes though rarely heard.

The sky, always gray, gave the pool a hue of tarnished steel. Now and again an eider-duck might fly across with impunity, thanks to the thick down that shelters the dreams of the wealthy, who little know the dangers that purchase it; but the bird—like the solitary Bedouin who traverses the sands of Africa—was neither seen nor heard; in the torpid air, bereft of electric resonance, the rush of its wings was noiseless, its joyous cry unheard. What living eye could endure the sparkle of that precipice hung with glittering icicles, and the hard reflections from the snows, scarcely tinted on the peaks by the beams of the pallid sun which peeped out now and then like a dying thing anxious to prove that it still lives? Many a time, when the rack of gray clouds, driven in squadrons over the mountains and pine forests, hid the sky with their dense shroud, the earth, for lack of heavenly lights, had an illumination of its own.

Here, then, were met all the majestic attributes of the eternal cold that reigns at the Pole, of which the most striking is such royal silence as absolute monarchs dwell in. Every condition carried to excess has the appearance of negation, or the stamp of apparent death; is not life the conflict of two forces? Here nothing showed a sign of life. One force alone, the barren force of frost, reigned supreme. The beating of the open sea even did not penetrate to this silent hollow, so full of sound during the three brief months when nature hurriedly produces the uncertain harvest needful to support this patient race. A few tall fir-trees protruded their dark pyramids loaded with festoons of snow; and the droop of their boughs, bending under these heavy beards, gave a finishing touch to the mourning aspect of the heights, where they were seen as black points.

Every family elung to the fireside in a house carefully closed, with a store of biseuit, run butter, dried fish, and pro-

visions laid in to stand seven months of winter. Even the smoke of these dwellings was scarcely visible; they were all nearly buried in snow, of which the weight was broken by long planks starting from the roof, and supported at some distance from the walls on strong posts, thus forming a covered way round the house. During these dreadful winters the women weave and dye the stuffs of wool or linen of which the clothes are made; while the men for the most part read, or else lose themselves in those prodigious meditations which have given birth to the grand theories, the mystical dreams of the North, its beliefs and its studies—so thorough on certain points of science that they have probed to the core; a semi-monastic mode of life, which forces the soul back on itself, to feed on itself, and which makes the Norwegian peasant a being apart in the nations of Europe.

This, then, was the state of things on the Stromfjord in the first year of the nineteenth century, about the middle of the month of May.

One morning, when the sun was blazing down into the heart of this landscape, lighting up the flashes of the ephemeral diamonds produced by the crystallized surface of the snow and ice, two persons crossed the gulf and flew along the shelves of the Falberg, mounting towards the summit from ledge to ledge. Were they two human beings, or were they arrows? Any one who should have seen them would have taken them for two eiders soaring with one consent below the clouds. Not the most superstitious fisherman, not the most daring hunter, would have supposed that human creatures could have the power of pursuing a path along the faint lines traced on the granite sides, where this pair were, nevertheless, gliding along with the appalling skill of some lamblinists, when, utterly unconscious of the laws of gravity and the perils of the least false step, they run along a roof, preserving their balance under the influence of an unknown power.

"Stop here, Seraphitus," said a pale girl, "and let me take breath. I would look only at you as we climbed the walls of

this abyss; if I had not, what would have become of me? But, at the same time, I am but a feeble creature. Do I tire you?"

"No," said the being on whose arm she leaned. "Let us go on, Minna; the spot where we are standing is not firm enough to remain on."

Once more the snow hissed off from the long boards attached to their feet, and they presently reached the first angular crag which chance had thrown out boldly from the face of the precipice. The person whom Minna had addressed as Seraphitus poised himself on his right heel to raise the lath of about six feet long, and as narrow as a child's shoe, which was fastened to his boot by two straps of walrus skin; this lath, about an inch thick, had a sole of reindeer skin, and the hair, pressed back against the snow, brought him to a full stop. By turning his left foot, on which this snow-shoe (or *ski*) was not less than twelve feet in length, he was able to turn nimbly round, he returned to his timid companion, lifted her up in spite of his awkward footgear, and set her down on a rocky seat, after dusting away the snow with his pelisse.

"You are safe here, Minna, and may tremble at your ease."

"We have already reached a third of the height of the Ice-cap," said she, looking at the peak, which she called by its popular Norwegian name. "I do not yet believe——"

But she was too much out of breath to talk; she smiled at Seraphitus, who, without replying, held her up, his hand on her heart, listening to its palpitations, as rapid as those of a started fledgling.

"It often beats as fast as that when I have been running," said she.

Seraphitus bowed, without any contempt or coldness. In spite of the grace of this reply, which made it almost sweet, it nevertheless betrayed a reserve which in a woman would have been intoxicatingly provoking. Seraphitus clasped the girl to him, and Minna took the caress for an answer, and sat looking at him. As Seraphitus raised his head, tossing back

the golden locks of his hair with an almost impatient jerk, he saw happiness in his companion's eyes.

"Yes, Minna," said he, in a paternal tone that was peculiarly charming in a youth scarcely full grown, "look at me. Do not look down."

"Why?"

"Do you want to know?—Try then."

Minna gave one hasty glance at her feet, and cried out like a child that has met a tiger. The dreadful influence of the void had seized her, and one look had been enough to give it to her. The fiord, greedy of its prey, had a loud voice, stunning her by ringing in her ears, as though to swallow her up more surely by coming between her and life. From her hair to her feet, all down her back, ran a shudder, at first of cold; but then it seemed to fire her nerves with intolerable heat, throbbled in her veins, and made her limbs feel weak from electrical shocks, like those caused by touching the electrical eel. Too weak to resist, she felt herself drawn by some unknown force to the bottom of the cliff, where she fancied she could see a monster spouting venom, a monster whose magnetic eyes fascinated her, and whose yawning jaws crunched his prey by anticipation.

"I am dying, my Seraphitus, having loved no one but you," said she, mechanically moving to throw herself down.

Seraphitus blew softly on her brow and eyes. Suddenly, as a traveler is refreshed by a bath, Minna had forgotten that acute anguish; it had vanished under that soothing breath, which penetrated her frame and bathed it in balsamic influence, as swiftly as the breath had passed through the air.

"Who and what are you?" said she, with an impulse of delicious alarm. "But I know.—You are my life.—How can I look down into the gulf without dying?" she asked after a pause.

Seraphitus left Minna clinging to the granite, and went as a shadow might have done to stand on the edge of the crag, his eyes sounding the bottom of the fiord, defying its bewildering depths: his figure did not sway, his brow was as white and calm as that of a marble statue—deep meeting deep.

"Seraphitus, if you love me, come back!" cried the girl. "Your danger brings back all my torments. Who—who are you to have such superhuman strength at your age?" she asked, feeling his arms around her once more.

"Why," said Seraphitus, "you can look into far vaster space without a qualm;" and raising his hand, the strange being pointed to the blue halo formed by the clouds round a clear opening just over their heads, in which they could see the stars, though it was daylight, in consequence of some atmospheric laws not yet fully explained.

"But what a difference!" she said, smiling.

"You are right," he replied; "we are born to aspire skywards. Our native home, like a mother's face, never frightens its children."

His voice found an echo in his companion's soul; she was silent.

"Come! let us go on," said he.

They rushed on together by the paths faintly visible along the mountain side, devouring the distance, flying from shelf to shelf, from ledge to ledge, with the swiftness of the Arab horse, that bird of the desert. In a few minutes they reached a green carpet of grass, moss, and flowers, on which no one yet had ever rested.

"What a pretty *sater!*" cried Minna, giving the native name to this little meadow; "but how comes it here, so high up?"

"Here, indeed, the Norwegian vegetation ceases," said Seraphitus; "and if a few plants and flowers thrive on this spot, it is thanks to the shelter of the rock which protects them from the Polar cold.—Put this spray in your bosom, Minna," he went on, plucking a flower; "take this sweet creature on which no human eye has yet rested, and keep the unique blossom in memory of this day, unique in your life! You will never again find a guide to lead you to this *sater.*"

He hastily gave her a hybrid plant which his eagle eye had discerned among the growth of *silene acaulis* and saxifrage, a real miracle developed under the breath of angels. Minna

seized it with childlike eagerness: a tuft of green, as transparent and vivid as an emerald, composed of tiny leaves curled into cones, light brown at the heart, shaded softly to green at the point, and cut into infinitely delicate teeth. These leaves were so closely set that they seemed to mingle in a dense mass of dainty rosettes. Here and there this cushion was studded with white stars edged with a line of gold, and from the heart of each grew a bunch of purple stamens without a pistil. A scent that seemed to combine that of the rose and of the orange-blossom, but wilder and more ethereal, gave a heavenly charm to this mysterious flower, at which Seraphitus gazed with melancholy, as though its perfume had expressed to him a plaintive thought, which he alone understood. To Minna this amazing blossom seemed a caprice of Nature, who had amused herself by endowing a handful of gems with the freshness, tenderness, and fragrance of a plant.

"Why should it be unique? Will it never reproduce its kind?" said she to Seraphitus, who colored and changed the subject.

"Let us sit down—turn round—look! At such a height you will perhaps not be frightened. The gulfs are so far below that you cannot measure their depth; they have the level perspective of the sea, the indefiniteness of the clouds, the hue of the sky. The ice in the fiord is an exquisite turquoise, the pine forests are visible only as dim brown streaks. To us the depths may well be thus disguised."

Seraphitus spoke these words with that unction of tone and gesture which is known only to those who have attained to the highest places on the mountains of the earth, and which is so involuntarily assumed that the most arrogant master finds himself prompted to treat his guide as a brother, and never feels himself the superior till they have descended into the valleys where men dwell.

He untied Minna's snow-shoes, kneeling at her feet. The girl did not notice it, so much was she amazed at the imposing spectacle of the Norwegian panorama—the long stretch of rocks lying before her at a glance, so much was she struck

by the perennial solemnity of those frozen summits, for which words have no expression.

"We have not come here by unaided human strength!" said she, clasping her hands. "I must be dreaming!"

"You call a fact supernatural, because you do not know its cause," he replied.

"Your answers are always stamped with some deep meaning," said she. "With you I understand everything without an effort.—Ah! I am free!"

"Your snow-shoes are off, that is all."

"Oh!" cried she, "ah! I would fain have untied yours, and have kissed your feet!"

"Keep those speeches for Wilfrid," said Seraphitus mildly.

"Wilfrid!" echoed Minna in a tone of fury, which died away as she looked at her companion. "You are never angry!" said she, trying, but in vain, to take his hand. "You are in all things so desperately perfect!"

"Whence you infer that I have no feelings?"

Minna was startled at a glance so penetratingly thrown into her mind.

"You prove to me that we understand each other," replied she, with the grace of a loving woman.

Seraphitus gently shook his head, with a flashing look that was at once sweet and sad.

"You who know everything," Minna went on, "tell me why the alarm I felt below, by your side, is dissipated now that I am up here; why I dare for the first time to look you in the face; whereas, down there, I scarce dare steal a glance at you?"

"Perhaps up here we have cast off the mean things of the earth," said he, pulling off his pelisse.

"I never saw you so beautiful," said Minna, sitting down on a mossy stone, and gazing in contemplation of the being who had thus brought her to a part of the mountain which from afar seemed inaccessible.

Never, in fact, had Seraphitus shone with such brilliant splendor—the only expression that can do justice to the eager

ness of his face and the aspect of his person. Was this radiance due to the effulgence given to the complexion by the pure mountain air and the reflection from the snow? Was it the result of an internal impetus which still excites the frame at the moment it is resting after long exertion? Was it produced by the sudden contrast between the golden glow of sunshine and the gloom of the clouds through which this pretty pair had passed?

To all these causes we must perhaps add the effects of one of the most beautiful phenomena that human nature can offer. If some skilled physiologist had studied this being, who, to judge by the boldness of his brow and the light in his eyes at this moment, was a youth of seventeen; if he had sought the springs of this blooming life under the whitest skin that the North ever bestowed on one of its sons, he would, no doubt, have believed in the existence of a phosphoric fluid in the sinews that seemed to shine through the skin, or in the constant presence of an internal glow, which tinted Seraphitus as a light shines through an alabaster vase. Delicately slender as his hands were—he had taken off his gloves to loosen Minna's sandals—they seemed to have such strength as the Creator has given to the diaphanous joints of a crab. The fire that blazed in his eyes rivaled the rays of the sun; he seemed not to receive but to give out light. His frame, as slight and fragile as a woman's, was that of a nature feeble in appearance, but whose strength is always adequate to its desires, which are sometimes strong. Seraphitus, though of middle height, seemed taller as seen in front; he looked as if he fain would spring upwards. His hair, with its light curls, as if touched by a fairy hand and tossed by a breeze, added to the illusion produced by his airy attitude; but this absolutely effortless mien was the outcome rather of a mental state than of physical habit.

Minna's imagination seconded this constant hallucination; it would have affected any beholder, for it gave to Seraphitus the appearance of one of the beings we see in our happiest dreams. No familiar type can give any idea of this face, to

Minna so majestically manly, though in the sight of a man its feminine grace would have eclipsed the loveliest heads by Raphael. That Painter of Heaven has frequently given a sort of tranquil joy and tender suavity to the lines of his angelic beauties; but without seeing Seraphitus himself, what mind can conceive of the sadness mingled with hope which half clouded the ineffable feelings expressed in his features? Who could picture to himself, even in the artist's dream, where all things are possible, the shadows cast by mysterious awe on that too intellectual brow, which seemed to interrogate the skies, and always to pity the earth? That head could tower disdainful, like a noble bird of prey whose cries rend the air, or bow resigned, like the turtle-dove whose voice sheds tenderness in the depths of the silent forest.

Seraphitus had a complexion of surprising whiteness, made all the more remarkable by red lips, brown eyebrows, and silky lashes, the only details that broke the pallor of a face whose perfect regularity did not hinder the strong expression of his feelings; they were mirrored there without shock or violence, but with the natural, majestic gravity we like to attribute to superior beings. Everything in those monumental features spoke of strength and repose.

Minna stood up to take the young man's hand, hoping to draw him down to her so as to press on that fascinating brow a kiss of admiration rather than of love; but one look from his eyes, a look that went through her as a sunbeam goes through a glass prism, froze the poor child. She felt the gulf between them without understanding it; she turned away her head and wept. Suddenly a strong hand was round her waist, and a voice full of kindness said:

"Come."

She obeyed, resting her head in sudden relief on the young man's heart; while he, measuring his steps by hers in gentle and attentive conformity, led her to a spot whence they could behold the dazzling beauty of the Polar scenery.

"But before I look or listen, tell me, Seraphitus, why do you repulse me? Have I displeased you? And how? Tell me, I do

I want to call anything my own; I would that my earthly possessions should be yours, as the riches of my heart already are; that light should come to me only from your eyes, as my mind is dependent on yours; then I should have no fear of offending you, since I should but reflect the impulses of your soul, the words of your heart, the light of your light, as we send up to God the meditations by which He feeds our spirit.—I would be wholly you!”

“Well, Minna, a constant aspiration is a promise made by the future. Hope on!—Still, if you would be pure always, devote the thought of the Almighty to your earthly affections. Then will you love all creatures, and your heart will soar high!”

“I will do whatever you desire,” said she, looking up at him timidly.

“I cannot be your companion,” said Seraphitus sadly.

He suppressed some reflections, raised his arms in the direction of Christiania, which was visible as a speck on the horizon, and said:

“Look!”

“We are indeed small,” said she.

“Yes; but we become great by feeling and intellect,” said Seraphitus. “The knowledge of things, Minna, begins with us; the little we know of the laws of the visible world enables us to conceive of the immensity of higher spheres. I know not whether the time is ripe for talking thus to you; but I so long to communicate to you the flame of my hopes! Some day, perhaps, we may meet in the world where love never dies.”

“Why not now and for ever?” said she in a murmur.

“Here nothing is permanent!” said he in a tone of scorn. “The transient joys of earthly love are false lights which reveal to some souls the dawn of more durable bliss, just as the discovery of a law of nature enables certain privileged minds to deduct a whole system. Is not our perishable happiness here below an earnest of some other more perfect happiness, as the earth, a mere fragment of the universe, testifies

to the universe? We cannot measure the orbit of the Divine mind, of which we are but atoms as minute as God is great, but we may have our intuitions of its vastness, we may kneel, adore, and wait. Men are constantly mistaken in their science, not seeing that everything on their globe is relative and subordinate to a general cycle, an incessant productiveness which inevitably involves progress, and an aim. Man himself is not the final creation; if he were, God would not exist."

"How have you had time to learn so many things?" said the girl.

"They are memories," replied he.

"To me you are more beautiful than anything I see."

"We are one of the greatest works of God. Has He not bestowed on us the faculty of reflecting nature, concentrating it in ourselves by thought, and making it a stepping-stone from which to fly to Him? We love each other in proportion to what is heavenly in our souls.—But do not be unjust, Minna; look at the scene displayed at our feet; is it not grand? The ocean lies spread like a floor, the mountains are like the walls of an amphitheatre, the ether above is like the suspended velarium of the theatre, and we can inhale the mind of God as a perfume.

"Look! the storms that wreck vessels filled with men from hence appear like mere froth; if you look above you all is serene; we see a diadem of stars. The shades of earthly expression are here lost. Thus supported by nature so attenuated by space, do you not feel your mind to be deep rather than keen? Are you not conscious of more loftiness than enthusiasm, of more energy than will? Have you not feelings to which nothing within us can give utterance? Do you not feel your wings?—Let us pray!"

Seraphitus knelt, crossing his hands over his bosom, and Minna fell on her knees weeping. Thus they remained for some minutes, and for some minutes the blue halo that quivered in the sky above them spread, and rays of light fell round the unconscious pair.

"Why do you not weep when I cannot help it?" said Minna in a broken voice.

"Those who are pure in spirit shed no tears," replied Seraphitus, rising. "Why should I weep? I no longer see man misery. Here all is good and shines in majesty. Below, I hear the supplications and the lament of the harp of suffering, sounding under the hands of the spirit held captive. Above, I listen to the concert of harmonious harps. Below, I have hope, the beautiful rudiment of faith; but here faith exists, the realization of hope!"

"You can never love me, I am too imperfect; you disdain me," said the girl.

"Minna, the violet hidden at the foot of the oak says to me, 'The sun does not love me, he never comes.'—The sun says, 'If I fell on her, that poor little flower would perish!' Because he is the flower's friend he lets his beams steal through the oak-leaves, subduing them to tint the petals of the blossom he loves.—I feel I am not sufficiently shrouded, and I fear lest you should see me too clearly; you would quail if you knew me too well. Listen; I have no taste for the joys of the earth; I have understood your joys too well; like the dethroned Emperors of Pagan Rome, I am disgusted with all things, for I have the gift of vision.—Leave me for ever," added Seraphitus sorrowfully.

He went away to sit down on a projecting rock, his head resting on his breast.

"Why thus drive me to despair?" said Minna.

"Go from me!" cried Seraphitus; "I can give nothing that you want. Your love is too gross for me. Why do you not love Wilfrid? Wilfrid is a man, a man tested by passion, who will clasp you in his sinewy arms, and make you feel his broad, strong hand. He has fine black hair, eyes full of man feeling, a heart that fires the words of his lips with a lava torrent. He will crush you with caresses. He will be your lover, your husband. Go to Wilfrid!"

Minna was crying bitterly.

"Dare you tell me that you do not love him?" he added in a voice that pierced her like a dagger.

"Mercy! Mercy! My Seraphitus!"

"Love him, poor child of earth, to which fate irrevocably rivets you," said the terrible Seraphitus, seizing the girl with such force as dragged her to the brink of the *sater*, whence the prospect was so extensive that a young creature full of enthusiasm might easily fancy that she was above the world. "I wanted a companion to go with me to the realm of light; I thought to show her this ball of clay, and I find you still clinging to it. Adieu! Remain as you are, enjoy through your senses, obey your nature; turn pale with pale men, blush with women, play with children, pray with sinners, look up to heaven when you are stricken; tremble, hope, yearn; you will have a comrade, you still may laugh and weep, give and receive.—For me—I am an exile far from heaven; like a monster, far from earth! My heart beats for none; I live in myself, for myself alone. I feel through my spirit, I breathe by my brain, I see by my mind, I am dying of impatience and longing. No one here below can satisfy my wishes or soothe my eagerness; and I have forgotten how to weep. I am alone.—I am resigned, and can wait."

Seraphitus looked at the flowery knoll on which he had placed Minna, and then turned towards the frowning summits, round whose peaks heavy clouds had gathered, into which he seemed to fling his next thoughts.

"Do you hear that delightful music, Minna?" said he, in his dove-like tones, for the eagle had ended his cry. "Might one not fancy that it was the harmony of those Eolian harps which poets imagine in the midst of forests and mountains? Do you see the shadowy forms moving among those clouds? Do you discern the winged feet of those who deck the sky with such hangings? Those sounds refresh the soul; Heaven will ere long shed the blossoms of spring, a flash blazes up from the Pole. Let us fly—it is time!"

In an instant they had replaced their snow-shoes and were descending the Falberg by the steep slopes down to the valley of the Sieg. Some miraculous intelligence guided their steps—or rather their flight. When a crevasse covered with snow lay before them, Seraphitus seized Minna, and with a swift

rush dashed, scarce the weight of a bird, across the frail bridge that covered a chasm. Many a time, by just pushing his companion, he deviated slightly to avoid a cliff or tree, a block of stone which he seemed to see through the snow, as certain mariners, accustomed to the sea, discern a shoal by the color, the eddy, and the recoil of the water.

When they had reached the roads of the Siegdahl, and they could proceed without hesitation in a straight line down to the ice on the fiord, Seraphitus spoke.

"You have nothing more to say to me?" he asked Minna.

"I fancied," replied the girl respectfully, "that you wished to think in silence."

"Make haste, pretty one, the night is falling," said he.

Minna was startled at hearing the new voice, so to speak, which her guide spoke. A voice as clear as a girl's, dissipating the fantastic flashes of the dream in which she had been walking. Seraphitus was abdicating his manly strength, and his looks were losing the too keen insight. Presently the fair couple were gliding across the fiord; they reached the snowy level that lay between the margin of the bay and the first houses of Jarvis; then, urged by the waning light, they hurried up to the parsonage as if climbing the steps of an enormous stairway.

"My father will be uneasy," said Minna.

"No," said Seraphitus.

At this moment they stopped at the porch of the humble dwelling where Pastor Becker, the minister of Jarvis, sat reading while awaiting his daughter's return to supper.

"Dear Pastor Becker," said Seraphitus, "I have brought your daughter back safe and sound."

"Thank you, mademoiselle," said the old man, laying his spectacles on the book. "You must be tired."

"Not in the least," said Minna, on whose brow her companion had just breathed.

"Dear child, will you come to tea with me the evening after to-morrow?"

"With pleasure, dear."

"Pastor Becker, will you bring her?"

"Yes, mademoiselle."

Seraphitus nodded prettily, bowed to the old man, and left, and in a few minutes was in the courtyard of the Swedish Castle. An old servant of eighty came out under the wide veranda carrying a lantern. Seraphitus slipped off the snow-shoes with the grace of a woman, ran into the sitting-room, dropped on to a large divan covered with skins, and lay down.

"What will you take?" said the old man, lighting the enormously long tapers that are used in Norway.

"Nothing, David; I am too tired."

Seraphitus threw off the sable-lined pelisse, wrapped it about him, and was asleep. The old servant lingered a few minutes in loving contemplation of the strange being resting under his gaze, and whose sex the most learned man would have been puzzled to pronounce on. Seeing him as he lay, wrapped in his usual garment, which was as much like a woman's dressing-gown as a man's overcoat, it was impossible to believe that the slender feet that hung down, as if to display the delicacy with which nature had moulded them, were not those of a young girl; but the brow, the profile, seemed the embodiment of human strength carried to its highest pitch.

"She is suffering, and will not tell me," thought the old man. "She is dying like a flower scorched by too fierce a sunbeam."

And the old man wept.

II.

SERAPHITA.

In the course of the evening David came into the drawing-room.

"I know who is coming," said Seraphita in a sleepy voice. "Wilfrid may come in."

On hearing these words, a man at once appeared, and came to sit down by her.

"My dear Seraphita, are you ill? You look paler than usual."

She turned languidly towards him, after tossing back her hair like a pretty woman overpowered by sick headache and too feeble to complain.

"I was foolish enough," said she, "to cross the fiord with Minna; we have been up the Falberg."

"Did you want to kill yourself?" cried he, with a lover's alarm.

"Do not be uneasy, my good Wilfrid, I took great care of your Minna."

Wilfrid struck the table violently with his hand, took a few steps towards the door with an exclamation of pain; then he came back and began to reproach her.

"Why so much noise if you suppose me to be suffering?" said Seraphita.

"I beg your pardon, forgive me," said he, kneeling down. "Speak harshly to me, require anything of me that your cruel woman's caprice may suggest to you as hardest to be endured, but, my beloved, do not doubt my love! You use Minna like a hatchet to hit me with again and again. Have some mercy!"

"Why speak thus, my friend, when you know that such words are useless?" she replied, looking at him with a gaze that became at last so soft that what Wilfrid saw was not Seraphita's eyes, but a fluid light shimmering like the last vibrations of a song full of Italian languor.

"Ah! anguish cannot kill!" cried he.

"Are you in pain?" said she, in a voice which produced on him the same effect as her look. "What can I do for you?"

"Love me, as I love you!"

"Poor Minna!" said she.

"I never bring any weapons!" cried Wilfrid.

"You are in a detestable temper," said Seraphita, smiling. "Have I not spoken nicely, like the Parisian ladies of whom you tell me love stories?"

Wilfrid sat down, folded his arms, and looked gloomily at Seraphita.

"I forgive you," said he, "for you know not what you do."
"Oh!" retorted she, "every woman from Eve downwards knows when she is doing good or evil."

"I believe it," said he.

"I am sure of it, Wilfrid. Our intuition is just what makes us so perfect. What you men have to learn, we feel."

"Why, then, do you not feel how much I love you?"

"Because you do not love me."

"Great God!"

"Why then do you complain of anguish?"

"You are terrible this evening, Seraphita. You are a perfect demon!"

"No; but I have the gift of understanding, and that is terrifying. Suffering, Wilfrid, is a light thrown on life."

"Why did you go up the Falberg?"

"Minna will tell you; I am too tired to speak. You must talk, you who know everything, who have learned everything and forgotten nothing, and have gone through so many social experiences. Amuse me; I am listening."

"What can I tell you that you do not know! Indeed, your request is a mockery. You recognize nothing that is worldly, you analyze its terminology, you demolish its laws, its manners, feelings, sciences, by reducing them to the proportions they assume when we take our stand outside the globe."

"You see, my friend, I am not a woman. You are wrong to love me. What! I quit the ethereal regions of strength you attribute to me; I make myself humble and insignificant to stoop after the manner of the poor female of every species—and you at once uplift me! Then, when I am crushed and broken, I crave your help; I want your arm, and you repulse me! We do not understand each other."

"You are more malignant this evening than I have ever known you."

"Malignant?" said she, with a flashing look that melted every sentiment into one heavenly emotion. "No; I am weary, that is all. Then, leave me, my friend. Will not that be a due exercise of your rights as a man? We are always to

charm you, to recreate you, always to be cheerful, and have no whims but those that amuse you.—What shall I do, my friend? Shall I sing, or dance, when fatigue has deprived me of voice and of the use of my legs? Yes, gentlemen, at our last gasp we still must smile on you! That, I believe, you call your sovereignty!—Poor women! I pity them. You abandon them when they are old; tell me, have they then no longer heart or soul? Well, and I am more than a hundred, Wilfrid. Go—go to kneel at Minna's feet."

"Oh, my one, eternal love!"

"Do you know what eternity is? Be silent, Wilfrid.—You desire me, but you do not love me.—Tell me, now, do not I remind you of some coquette you have met?"

"I certainly do not see you now as the pure and heavenly maiden I saw for the first time in the church at Jarvis."

As he spoke Seraphita passed her hands over her brow, and when she uncovered her face Wilfrid was astonished at the religious and saintly expression it wore.

"You are right, my friend. I am always wrong to set foot on your earth."

"Yes, beloved Seraphita, be my star.—Never descend from the place whence you shed such glorious light on me."

He put out his hand to take the girl's, but she withdrew it, though without disdain or anger. Wilfrid hastily rose and went to stand by the window, turning towards it so that Seraphita should not see a few tears that filled his eyes.

"Why these tears?" she asked. "You are no longer a boy, Wilfrid. Come back to me, I insist.—You are vexed with me, when it is I who should be angry. You see I am not well, and you compel me by some foolish doubts to think and speak, or participate in whims and ideas that fatigue me. If you at all understood my nature, you would have given me some music; would have soothed my weariness; but you love me for your own sake, not for myself."

The storm which raged in Wilfrid's soul was stilled by these words; he came back slowly to contemplate the bewitching creature who reined under his eyes, softly pillowed,

her head resting on her hand, and her elbow in an insinuating attitude.

"You fancy I do not like you," she went on. "You are mistaken. Listen, Wilfrid. You are beginning to know a great deal, and you have suffered much. Allow me to explain your thoughts. You wanted to take my hand."

She sat up, and her graceful movement seemed to shed gleams of light.

"Does not a girl who allows a man to take her hand make a promise, and ought she not to keep it? You know full well that I can never be yours. Two feelings rule the love that attracts the women of this earth: either they devote themselves to suffering creatures, degraded and guilty, whom they desire to comfort, to raise, to redeem; or they give themselves wholly to superior beings, sublime and strong, whom they are fain to worship and understand—by whom they are too often crushed. You have been degraded, but you have purified yourself in the fires of repentance, and you now are great; I feel myself too small to be your equal, and I am too religious to humble myself to any power but that of the Most High. Your life, my friend, may thus be stated; we are in the North, among the clouds, where abstractions are familiar to our minds."

"Seraphita, you kill me when you talk so," he replied. "It is always torture to me to see you thus apply the monstrous science which strips all human things of the properties they derive from time, space, form, when you regard them mathematically under some ultimate simplest expression, as geometry does with bodies, abstracting dimensions from substance."

"Well, Wilfrid, I submit.—Look at this bearskin rug which my poor David has spread. What do you think of it?"

"I like it very well."

"You did not know I had that *Doucha Greka*?"

It was a sort of pelisse made of cashmere lined with black fox-skin; the name means, "warm to the soul."

"Do you suppose," said she, "that any sovereign in any court possesses a fur wrap to match it?"

"It is worthy of her who wears it!"

"And whom you think very beautiful?"

"Human words are inapplicable to her; she must be addressed heart to heart."

"Wilfrid, it is kind of you to soothe my griefs with such sweet words—which you have spoken to others."

"Good-bye."

"Stay. I love you truly, and Minna too, believe me, but to me you two are one being. Thus combined you are as a brother, or, if you will, a sister to me. Marry each other, let me see you happy before quitting for ever this sphere of trial and sorrow. Dear me! the most ordinary women have made their lovers obey their will. They have said 'Be silent!' and their lovers were mute. They have said 'Die!' and men have died. They have said 'Love me from afar!' the lovers have remained at a distance like courtiers in the presence of a king. They have said 'Go, marry!' and the men have married. Now, I want you to be happy, and you refuse. Have I then no power?—Well, Wilfrid—come close to me—Yes, I should be sorry to see you married to Minna; but when you see me no more, then—promise me to make her your wife. Heaven intends you for each other."

"I have heard you with rapture, Seraphita. Incomprehensible as your words are, they are like a charm. But what, indeed, do you mean?"

"To be sure; I forget to be foolish, to be the poor creature in whose weakness you delight. I torture you, and you came to this wild country to find rest—you who are racked by the fierce throes of misunderstood genius, worn out by the patient labors of science, who have almost stained your hands by crime, and worn the chains of human justice."

Wilfrid had fallen half dead on the floor. Seraphita breathed on the young man's brow and he fell calmly asleep, lying at her feet.

"Sleep, rest," said she, rising.

After laying her hands on Wilfrid's forehead, the following phrases fell from her lips, one by one, each in a different tone,

but alike melodious and full of a kindly spirit that seemed to emanate from her countenance in misty undulations like the light shed by the heathen goddess on the beloved shepherd in his sleep.

"I may show myself to you, dear Wilfrid, as I am, to you who are strong.

"The hour is come, the hour when the shining lights of the future cast their reflections on the soul, the hour when the soul moves, feeling itself free.

"It is granted to me now to tell you how well I love you. Do you not see what my love is, a love devoid of self-interest, a feeling full of you alone, a love which follows you into the future, to light up your future, for such love is the true light. Do you now perceive how ardently I long to see you released from the life that is a burden to you, and nearer to the world where love rules for ever? Is not love for a lifetime only sheer suffering? Have you not felt a longing for eternal love? Do you not now understand to what ecstasy a being can rise when he is double through loving Him who never betrays his love, Him before whom all bow and worship!

"I would I had wings, Wilfrid, to cover you withal; I would I had strength to give you that you might know the foretaste of the world where the purest joys of the purest union known on earth would cast a shadow in the light that there perennially enlighthens and rejoices all hearts!

"Forgive a friendly soul for having shown you in one word a vision of your faults with the charitable intention of hushing the acute torments of your remorse. Listen to the choir of forgiveness! Refresh your spirit by inhaling the dawn that shall rise for you beyond the gloom of death! Yes, for your life lies there.

"My words shall wear for you the glorious garb of dreams, and appear as forms of flame descending to visit you. Rise! Rise to the heights whence men see each other truly, though tiny and crowded as the sands of the seashore. Humanity is unrolled before you as a ribbon; look at the endless hues of that flower of the gardens of Heaven.—Do you see those who

lack intelligence, those who are beginning to be tinged by it, those who have been tried, those who are in the circle of love, and those in wisdom, who aspire to celestial illumination?

"Do you understand, through these thoughts made visible, the destination of man—whence he comes, whither he is tending? Keep on your road. When you shall reach your journey's end, you will hear the trumpet call of omnipotence and loud shouts of victory, and harmonies, only one of which would shake the earth, but which are lost in a world where there is neither East nor West.

"Do you perceive, dear, much-tried one, that but for the torpor and the veil of sleep, such visions would rend and carry away your intellect, as the wind of a tempest rends and sweeps away a light sail, and would rob a man for ever of his reason? Do you perceive that the soul alone, raised to its highest power, and even in a dream, can scarce endure the consuming effluence of the Spirit?

"Fly, fly again through the realms of light and glory, admire, hurry on. As you fly you are resting, you go forward without fatigue. Like all men, you would fain dwell always thus bathed in these floods of fragrance and light, where you are wandering free of your unconscious body, speaking in thought only. Hurry, fly, rejoice for a moment in the wings you will have earned when love is so perfect in you that you shall cease to have any senses, that you shall be all intellect and all love! The higher you soar, the less can you conceive of the gulf beneath.—Now, gaze at me for a moment, for you will henceforth see me but darkly, as you behold me by the light of the dull sun of the earth!"

Seraphita stole up with her head gently bent on one side, her hair flowing about her in the airy pose which the sublimest painters have attributed to messengers from heaven; the folds of her dress had the indescribable grace which makes the artist, the man to whom everything is an expression of feeling, stop to gaze at the exquisite flowing veil of the antique statue of Polyhymnia.

Then she extended her hand and Wilfrid rose.

When he looked at Seraphita, the fair girl was lying on the bearskin, her head resting on her hand, her face calm, her eyes shining. Wilfrid gazed at her in silence, but his features expressed respectful awe, and he looked at her timidly.

"Yes, dear one," said he at last, as if answering a question, "whole worlds divide us! I submit; I can only adore you. But what is to become of me thus lonely?"

"Wilfrid, have you not your Minna?"

He hung his head.

"Oh, do not be so scornful! a woman can understand everything by love. When she fails to understand, she feels; when she cannot feel, she sees; when she can neither see, nor feel, nor understand—well, that angel of earth divines your need, to protect you and to hide her protection under the grace of love."

"Seraphita, am I worthy to love a woman?"

"You are suddenly grown very modest! Is this a snare? A woman is always so much touched to find her weakness glorified!—Well, the evening after to-morrow, come to tea. You will find our good Pastor Becker, and you will see Minna, the most guileless creature I ever knew in this world.—Now leave me, my friend; I must say long prayers this evening in expiation of my sins."

"How can you sin?"

"My poor, dear friend, is not the abuse of power the sin of pride? I have been, I think, too arrogant to-day.—Now go. Till to-morrow."

"Till to-morrow!" Wilfrid feebly echoed, with a long look at the being of whom he desired to carry away an indelible memory.

Though he meant to leave, he remained standing for some moments outside, looking at the lights that beamed from the windows of the Swedish castle.

"What was it that I saw?" he asked himself. "No, it was not a single being, but a whole creation. I retain, of that world seen through veils and mists, a ringing echo like the

remembrance of departed pain, or like the dizziness caused by dreams in which we hear the moaning of past generations mingling with the harmonious voices of higher spheres, where all is light and love. Am I awake? Do I still slumber? Have I not yet opened my sleeping eyes, those eyes before whose sight luminous spaces stretch into infinitude, eyes that can discern those spaces?—In spite of the night and the cold, my head is still on fire. I will go to the manse. Between the pastor and his daughter I may recover my balance."

But he did not yet leave the spot whence he could see into Seraphita's sitting-room. This mysterious being seemed to be the radiant centre of a circle which formed an atmosphere about her rarer than that which surrounds others; he who came within it found himself involved in a vortex of light and of consuming thoughts. Wilfrid, obliged to struggle against this inexplicable force, did not triumph without considerable efforts; but when he had got out of the precincts of the house, he recovered his freedom of will, walked quickly to the parsonage, and presently found himself under the lofty wooden porch that served as an entrance hall to Pastor Becker's house. He pushed open the first door, packed with birch bark, against which the snow had drifted, and knocked eagerly at the inner door, saying:

"Will you allow me to spend the evening with you, Pastor Becker?"

"Yes," was the answer in two voices speaking as one.

On entering the parlor, Wilfrid was gradually brought back to real life. He bowed very cordially to Minna, shook hands with the minister, and then looked about him on a scene which soothed the excitement of his physical nature, in which a process was going on resembling that which sometimes takes place in men accustomed to long contemplation. When some powerful conception carries away a man of science or a poet on its chimera-like wings, and isolates him from the external surroundings that hedge him in on earth, soaring with him through those boundless regions where vast masses of fact appear as abstractions and the most stupendous works

of nature seem but images, woe to him if some sudden noise rouses his senses and recalls his wandering soul to its prison of bone and flesh! The collision of the two powers: body and spirit, one of which has something of the invisible element of lightning; while the other, like all tangible forms, has a certain soft resistancy which for the moment defies destruction—this collision, or, to be accurate, this terrible reunion, gives rise to unspeakable suffering. The body has cried out for the fire that consumes it, and the flame has recaptured its prey. But this fusion cannot take place without the ebullition, the crepitation and convulsions, of which chemistry affords visible examples when two hostile elements are sundered that have been joined by its act.

For some days past, whenever Wilfrid went to Seraphita's house, his body there fell into an abyss. By a single look this wonderful creature translated him in the spirit to the sphere whither meditation carries the learned, whither prayer transports the pious soul, whither his eye can carry the artist, and sleep can waft some dreamers; for each there is a call bidding him to that empyrean void, for each a guide to lead him there—for all there is anguish in the return. There alone is the veil rent, there alone is Revelation seen without disguise—an ardent and awful disclosure of the unknown sphere of which the soul brings back nought but fragments. To Wilfrid, an hour spent with Seraphita was often like the dream so dear to the opium eater, in which each nerve-fibre becomes the focus of radiating rapture. He came away exhausted, like a girl who should try to keep up with the pace of a giant.

The sharp, pinishing cold began to subdue the agony of trepidation caused by the re-amalgamation of the two elements in his nature thus violently wrenched asunder; then he always made his way to the manse, attracted to Minna by his thirst for the scenes of homely life, as an European traveler thirsts for his native land when homesickness seizes him in the midst of the fairy splendors that tempted him to the East.

At this moment the visitor, more exhausted than he had ever been before, dropped into a chair and looked about him for some minutes, like a man aroused from sleep. Pastor Becker and his daughter, accustomed no doubt to their father's eccentricity, went on with their occupations.

The room was decorated with a collection of Norwegian rocks and shells. These curiosities, ingeniously arranged on the background of yellow pinewood with which the walls were wainscoted, formed a colored ornamentation to which the tobacco smoke had imparted a soberer tone. At the further end, opposite the door, was an enormous wrought-iron stove, carefully rubbed by the maid-servant till it shone like polished steel.

Pastor Becker was seated in a large armchair, covered with worn worsted work, near the stove and in front of a table, his feet in a foot-muff, while he read from a folio supported by other books to form a sort of desk. On his right stood a beer-jug and a glass; on his left a smoky lamp fed with fish-oil.

The minister was a man of about sixty years; his face was of the type so often painted by Rembrandt; the small, keen eyes set in circles of fine wrinkles under thick grizzled brows; the hair falling in two silky locks from beneath a black velvet cap; a broad, bald forehead, and the shape of face such a heavy chin made almost square, and, added to this, the self-possessed calm that betrays to the observer some conspicuous power—the sovereignty conferred by wealth, by the moral authority of the burgomaster, by the conviction of Art, or the stolid tenacity of happy ignorance. The handsome old man, whose substantial build revealed sound health, was crumpled in a dressing-gown of rough cloth with no ornament but the binding. He gravely held a long meerschaum pipe in his mouth, blowing off the tobacco smoke at regular intervals, and watching its fantastic spirals with a speculative eye, while endeavoring, no doubt, to assimilate and digest by meditation the ideas of the author whose works he was perusing.

On the other side of the stove, near the door that led into

the kitchen, Minna was dimly visible through the fog of smoke, to which she seemed to be inured. In front of her, on a small table, were the various implements of a needle-woman; a pile of towels and stockings to be mended, and a lamp like that which shone on the white pages of the book in which her father seemed to be absorbed. Her fresh, young face, delicately pure in outline, harmonized with the innocence that shone on her white brow and in her bright eyes. She sat forward on her chair, leaning a little towards the light to see the better, unconsciously showing the grace of her figure. She was already dressed for the evening in a white calico wrapper; a plain, cambric cap, with no ornament but its frill, covered her hair. Though lost in some secret meditation, she counted without mistake the threads in the towel, or the stitches in her stocking. Thus she presented the most complete and typical image of woman born to earthly duties, whose eye might pierce the clouds of the sanctuary, while a mind at once humble and charitable kept her on the level of man. Wilfrid, from his armchair between the two tables, contemplated the harmonious picture with a sort of rapture; the clouds of smoke were not out of keeping.

The single window which gave light to the room in the summer was now carefully closed. For a curtain, an old piece of tapestry hung from a rod in heavy folds. There was no attempt at the picturesque or showy—austere simplicity, genuine homeliness, the unpretentiousness of nature, all the habits of domestic life free from troubles and anxieties. Many dwellings leave the impression of a dream; the dazzling flash of transient pleasure seems to hide a ruin under the chill smile of luxury; but this parlor was sublimely real, harmonious in color, and apt to suggest patriarchal ideas of a busy and devout life.

The silence was broken only by the heavy step of the maid preparing the supper, and by the singing in the pan of the dried fish she was frying in salt butter, after the fashion of the country.

"Will you smoke a pipe?" said the pastor presently, when he thought that Wilfrid would heed him.

"No, thank you, dear Pastor Becker," he replied.

"You seem less well than usual this evening," said Minna, struck by the visitor's weak voice.

"I am always so when I have been to the castle."
Minna was startled.

"A strange creature dwells there, Pastor Becker," he went on after a pause. "I have been six months in the village, and have never dared to question you about her; and to-night I have to do violence to my feelings even to speak of her. At first I greatly regretted to find my travels interrupted by the winter, and to be obliged to remain here; for the last two months, however, the chains binding me to Jarvis have been more closely riveted, and I fear I may end my days here.—You know how I first met Seraphita, and the impression made on me by her eyes and her voice, and how at last I was admitted to visit her though she receives nobody. On the very first day, I came to you for information concerning that mysterious creature. Then began for me the series of enchantments——"

"Of enchantments?" exclaimed the pastor, shaking out the ashes of his pipe into a coarse pan of sand that served him as a spittoon. "Are enchantments possible?"

"You, certainly, who at this very moment are so conscientiously studying Jean Wier's book of *Incantations*, will understand the account I can give you of my sensations." Wilfrid replied quickly. "If we study nature attentively, alike in its great revolutions and in its minutest works, it is impossible not to admit the possibility of enchantment—giving the word its fullest meaning. Man can create no force; he can but use the only existing force, which includes all others, namely, Motion—the incomprehensible Breath of the Sovereign Maker of the Universe. The elements are too completely separated for the hand of man to combine them; the only miracle he can work consists in the mingling of two hostile substances. Even so, gunpowder is akin to thunder!

“As to effecting an act of creation, and that suddenly!—All creation needs time, and time will neither hurry nor turn backwards at our bidding. Hence, outside us, plastic nature obeys laws whose order and procedure cannot be reversed by any human effort.

“But after conceding this to mere matter, it would be unreasonable to deny the existence, within us, of a vast power, of which the effects are so infinitely various that past generations have not yet completely classified them. I will say nothing of man’s faculty of abstracting his mind, of comprehending nature in the limits of speech, a stupendous fact, of which common minds think no more than they think out the act of motion, but which led Indian Theosophists to speak of creation by the Word, to which they also attributed the contrary power. The tiniest item of their daily food—a grain of rice, whence proceeds a whole creature, which presently results in a grain of rice again—afforded them so complete a symbol of the creative Word and the synthetical Word, that it seemed a simple matter to apply the system to the creation of worlds.

“Most men would do well to be content with the grain of rice that lies at the origin of every genesis. Saint John, when he said that the Word was in God, only complicated the difficulty.

“But the fruition, the germination, and the blossoming of our ideas is but a trifle if we compare this property, which is distributed among so many men, with the wholly personal faculty of communicating it to certain more or less efficient forces by means of concentration, and thus raising it to the third, ninth, or twenty-seventh power, giving it a hold on masses, and obtaining magical results by concentrating the action of Nature. What I call enchantments are the stupendous dramas played out between two membranes on the canvas of the brain. In the unexplored realms of the spiritual world we meet with certain beings armed with these astounding faculties—comparable only to the terrible powers of gases in the physical world—beings who can combine with other

beings, can enter into them as an active cause, and work magic in them, against which their hapless victims are defenceless; they cast a spell on them, override them, reduce them to wretched serfdom, and crush them with the weight and magnificent sway of a superior nature; acting, now like the gymnotus which electrifies and numbs the fisherman; now, again, like a dose of phosphorus which intensifies the sense of life or hastens its projection; sometimes like opium, which lulls corporeal nature, frees the spirit from its bondage, sends it soaring above the world, shows it the universe through a prism, and extracts for it the nourishment that best pleases it; and sometimes like catalepsy, which annuls every faculty to enhance a single vision.

"Miracles, spells, incantations, witchcrafts, in short all the acts that are incorrectly called supernatural, can only be possible and accounted for by the authority with which some other mind compels us to accept the effects of a mysterious law of optics which magnifies, or diminishes, or exalts creation, enables it to move within us independently of our will, distorts or embellishes it, snatches us up to heaven, or plunges us into hell—the two terms by which we express the excess of rapture or of pain. These phenomena are within us, not outside us.

"The being we call Seraphita seems to me to be one of those rare and awe-inspiring spirits to whom it is given to constrain nature, to coerce nature, and share the occult powers of God. The course of her enchantments on me began by her compelling me to silence. Every time I dared wish to question you about her, it seemed to me that I was about to reveal a secret of which I was bound to be the impeccable guardian; whenever I was about to speak, a burning seal was set on my lips, and I was the involuntary slave of this mysterious prohibition. You see me now, for the hundredth time, crushed, broken, by having played with the world of hallucinations that dwells in that young thing, to you so gentle and frail, to me the most ruthless magician. Yes—to me she is a sorceress who bears in her right hand an invisible in-

strument to stir the world with, and in her left the thunderbolt that dissolves everything at her command. In short, I can no longer behold her face; it is unendurably dazzling.

"I have for the last few days been wandering round this abyss of madness too helplessly to keep silence any longer. I have, therefore, seized a moment when I find courage enough to resist the monster that drags me to her presence without asking whether I have strength enough to keep up with his flight.—Who is she? Did you know her as a child? Was she ever born? Had she parents? Was she conceived by the union of sun and ice?—She freezes and she burns; she comes forth and then vanishes like some coy truth; she attracts and repels me; she alternately kills and vivifies me; I love her and I hate her!—I cannot live thus. I must be either in heaven altogether, or in hell."

Pastor Becker, his retiled pipe in one hand and in the other the stopper, listened to Wilfrid with a mysterious expression, glancing occasionally at his daughter, who seemed to understand this speech, in harmony with the being it referred to. Wilfrid was as splendid as Hamlet struggling against his father's ghost, to whom he speaks when it rises visible to him alone amid the living.

"This is very much the tone of a man in love," said the good man simply.

"In love!" cried Wilfrid, "yes, to ordinary apprehensions; but, my dear Mr. Becker, no words can describe the frenzy with which I rush to meet this wild creature."

"Then you do love her?" said Minna reproachfully.

"Mademoiselle, I endure such strange agitation when I see her, and such deep dejection when I see her not, that in any other man they would be symptoms of love; but love draws two beings ardently together, while between her and me a mysterious gulf constantly yawns, which chills me through when I am in her presence, but of which I cease to be conscious when we are apart. I leave her each time in greater despair; I return each time with greater ardor, like a scientific inquirer seeking for Nature's secrets and for ever baffled;

like a painter who yearns to give life to his canvas, and wrecks himself and every resource of art in the futile attempt."

"Yes, that strikes me as very true," said the girl.

"How should you know, Minna?" asked the old man.

"Ah! father, if you had been with us this morning to the summit of the Falberg, and had seen her praying, you would not ask me. You would say, as Wilfrid did the first time he saw her in our place of worship, 'She is the Spirit of Prayer!'"

A few moments of silence ensued.

"It is true!" cried Wilfrid. "She has nothing in common with the creatures who writhe in the pits of this world."

"On the Falberg!" the old pastor exclaimed. "How did you manage to get there?"

"I do not know," said Minna. "The expedition is to me now like a dream of which only the remembrance survives. I should not believe in it, perhaps, but for this substantial proof."

She drew the flower from her bosom and showed it to him. They all three fixed their eyes on the pretty saxifrage, still quite fresh, which under the gleam of the lamps shone amid the clouds of smoke like another light.

"This is supernatural," said the old man, seeing a flower in bloom in the winter.

"An abyss!" cried Wilfrid, fevered by the perfume.

"The flower fills me with rapture," said Minna. "I fancy I can still hear his speech, which is the music of the mind, as I still see the light of his gaze, which is love."

"Let me entreat you, my dear Pastor Becker, to relate the life of Seraphita—that enigmatical flower of humanity whose image I see in this mysterious blossom."

"My dear guest," said the minister, blowing a puff of tobacco-smoke, "to explain the birth of this being, it will be necessary to disentangle for you the obscurest of all Christian creeds: but it is not easy to be clear when discussing the most incomprehensible of all revelations, the latest flame of faith, they say, that has blazed on our ball of clay.—Do you know anything of Swedenborg?"

"Nothing but his name. Of himself, his writings, his religion, I am wholly ignorant."

"Well, then, I will tell you all about Swedenborg."

III

SERAPHITA—SERAPHITUS

AFTER a pause, while the pastor seemed to be collecting his thoughts, he went on as follows:—

"Emanuel von Swedenborg was born at Upsala, in Sweden, in the month of January 1688, as some authors say, or, according to his epitaph, in 1689. His father was bishop of Skara. Swedenborg lived to the age of eighty-five, and died in London on the 29th March 1772. I use the word, 'died' to express a change of condition only. According to his disciples, Swedenborg has been at Jarvis and in Paris since that time.—Permit me, my dear friend," said the pastor, with a slight check interruption, "I am relating the tale without affirming or denying the facts. Listen, and when I have finished you can think what you choose. I will warn you when I myself judge, criticise, or dispute the doctrines, as to the way in which I maintain intellectual neutrality between reason and the truth."

"Emanuel Swedenborg's life was divided into two distinct phases," Baron von... "From 1688 till 1745 Baron Emanuel von Swedenborg was known in the world as a man of vast learning, respected and beloved for his virtues, always blameless, and remarkably helpful. While filling important public posts in Sweden, he published, between 1709 and 1740, several important books on mineralogy, physics, mathematics, and astronomy, which were of value in the scientific world. He invented a method of constructing docks to receive vessels; he treated many very important questions, from the height of the flood-tide to the position of the earth in space.

He discovered the way to construct more efficient locks on canals, as well as simpler methods for the smelting of metals. In short, he never took up a science without advancing it.

"In his youth he studied Hebrew, Greek, Latin, and the Oriental languages, and became so familiar with these tongues that several celebrated professors constantly consulted him, and he was enabled to discover in Tartary some traces of the earliest book of God's Word, called the *Book of the Wars of Jehorah*, and of the Judgments mentioned by Moses (Numbers xxi. 14, 15), by Joshua, Jeremiah, and Samuel. The wars of the Lord are said to be the historical portion, and the Judgments the prophetic portion, of this book, written prior to *Genesis*. Swedenborg even asserted that the Book of Jasher, or of the Upright, mentioned by Joshua, existed in Eastern Tartary with the worship by Correspondences. A Frenchman, I have been told, has recently confirmed Swedenborg's anticipations by announcing the discovery at Bagdad of several parts of the Bible unknown in Europe.

"In 1785, on the occasion of the discussion on animal magnetism started in Paris, and raised almost throughout Europe, in which most men of science took an eager part, Monsieur de Thomé defended Swedenborg's memory in a reply to the assertions so rashly made by the Commissioners appointed by the King of France to inquire into this subject. These gentlemen stated that there was no theory accounting for the action of the lodestone, whereas Swedenborg had made it his study so early as in 1720. Monsieur de Thomé took the opportunity to point out the reasons for the neglect in which the most celebrated savants had left the name of the learned Swede, so as to be free to plunder his volumes and use his treasures in their own works. 'Some of the most illustrious,' said Monsieur de Thomé, alluding to Buffon's *Theory of the Earth*, 'are mean enough to dress in the peacock's plumage without giving him the credit.' Finally, by several convincing quotations from Swedenborg's encyclopaedic writings, he proved that this great prophet had outstripped by many centuries the slow progress of human learning; and, indeed, to read his works is enough to carry conviction on this point.

"In one passage he is the precursor of the present system of chemistry, announcing that the products of organic nature can all be decomposed and resolved into two pure elements; that water, air, and fire are not elements; in another he goes in a few words to the heart of magnetic mystery, and thus anticipates Mesmer.—In short," said the minister, pointing to a long shelf between the stove and the window, on which were books of various sizes, "there are seventeen works by him; one of them, published in 1734, *Studies in Philosophy and Mineralogy*, consists of three folio volumes.

"These books, which bear witness to Swedenborg's practical knowledge, were given to me by Baron Seraphitus, his cousin, and Seraphita's father.

"In 1740 Swedenborg sank into complete silence, never relaxing it excepting to renounce temporal studies and to think exclusively of the spiritual world.

"He received his first commands from heaven in 1745. This is how he relates his call:

"One evening, in London, after he had dined, eating heartily, a thick mist filled the room. When the darkness cleared away, a being that had assumed a human form rose up in a corner of the room and said in a terrible voice, "Do not eat so much." He then fasted completely. Next evening the same man was visible, radiant with light, and said to him:

"I am sent by God, who has chosen thee to set forth to men the meaning of His word and His creation. I will dictate what thou shalt write."

"The vision lasted but a few minutes. The angel, he said, was clad in purple.

"During that night the eyes of his *inner man* were opened and enabled to see into the heavens, into the world of spirits, and into hell, three different circles, where he met persons he had known who had perished from their human state, some long ago, and some quite recently. From that time Swedenborg always lived the spiritual life, and remained in this world as a being sent from God.

"Though his mission was disputed by the incredulous, his

conduct was visibly that of a being superior to human weakness. In the first instance, though limited by his means to the strictest necessities, he gave away immense sums, and was known to be the means of restoring, in various commercial towns, some great houses of business that had failed, or were failing. No one who appealed to his generosity went away without being helped on the spot. An incredulous Englishman, going in search of him, met him in Paris, and he has recorded that Swedenborg's doors were always left open. One day his servant complained of this neglect, which exposed him to suspicion if his master should be robbed.

"'Let him make his mind easy,' said Swedenborg, smiling; 'I forgive him want of faith; he cannot see the guardian who keeps watch before my door.'

"And, in fact, in whatever country he might be living, his doors were never shut, and he never lost anything.

"When he was at Gothenburg, a town sixty miles away from Stockholm, three days before the news arrived of the great fire that raged at Stockholm, he had announced the hour at which it had begun, adding that his house was unharmed—which was true.

"The Queen of Sweden, when at Berlin, told the King, her brother, that one of her ladies being summonsed to repay a sum of money which she knew that her husband had returned before his death, being unable to find the receipt, had gone to Swedenborg and begged him to inquire of her husband where the proof of payment could be. On the following day Swedenborg told her the place where the receipt was; then, in accordance with the lady's desire, he called upon the dead man to appear to his wife, and she saw her husband, in a dream, in the dressing-gown he had worn before his death, and he showed her the document in the place mentioned by Swedenborg, where in fact it lay hidden.

"One day, on sailing from London in the ship of a Captain Dixon, he heard a lady asking if there were a good stock of provisions on board.

"'You will not need a very large quantity,' said he. 'In

a week, at two o'clock, we shall be in the port of Stockholm; and it was so.

"The state of second sight, into which Swedenborg could pass at will in relation to earthly things, astonishing as it was to all who knew him, by its marvelous results, was no more than a weaker development of his power of seeing into the skies.

"Of all his visions, those in which he traveled to other astral worlds are not the least curious, and his descriptions are no doubt surprisingly artless in their details. A man whose great scientific acquirements are beyond question, who combined in his brain conception, will, and imagination, would certainly have invented something better if he had invented at all. Nor does the fantastic literature of the East contain anything that can have suggested the idea of this bewildering narrative full of poetic germs, if we may compare a work of faith to the writings of Arab fancy.

"The account of his being snatched up by the angel who guided him in his first voyage is sublime to a degree as far beyond the poems of Klopstock, Milton, Tasso, and Dante, as the earth, by God's will, is from the sun. This chapter, which forms the introduction to his *Treatise on the Astral Worlds*, has never been published; it remains among the oral traditions left by Swedenborg to the three disciples who were dearest to him. M. Silverichin has it in writing. Baron Seraphitus sometimes tried to tell me of it; but his memory of his cousin was so vivid that he stopped after a few words, and fell into a reverie from which nothing could rouse him.

"The discourse in which the angel proved to Swedenborg that those planets are not created to wander uninhabited, crushes all human science, the Baron assured me, under the grandeur of its divine logic.

"According to the *Secr.* the inhabitants of Jupiter do not affect the sciences, which they call Shades; those of Mercury object to the expression of ideas by words, which they think too material, and they have a language of the eye; those of Saturn are persistently tormented by evil spirits; those of

the Moon are as small as children of six years old, their voice proceeds from the stomach, and they creep about; those of Venus are of gigantic stature, but very stupid, and live by robbery; part of that planet, however, is inhabited by beings of great gentleness, who live loving to do good. Finally, he describes the customs of the people who dwell on those globes, and gives an account of the general purpose of their existence as part of the universe in terms so precise, adding explanations which agree so well with the effects of their apparent motion in the system of the universe, that some day, perhaps, scientific men will drink of these luminous fountains. Here," said the pastor, taking down a volume and opening it at a page where a marker was placed, "these are the words which conclude this great work: 'If any one should doubt my having been transported to so many astral earths, let him remember my remarks as to distances in the other life. They exist only in relation to the external form of man; now I, having been inwardly constituted like the angelic spirits of those globes, have been enabled to know them.'

"The circumstances to which we owed the residence in this district of Baron Seraphitus, Swedenborg's dearly loved cousin, made me intimately familiar with every fact of the life of that extraordinary man.

"Not long since he was accused of imposture in some European newspapers, which reported the following facts as related in a letter from the Chevalier Beylen. Swedenborg, 'informed,' it was said, 'by some senators of a secret correspondence between the late Queen of Sweden and her brother, the Prince of Prussia, revealed the contents to that Princess, causing her to believe that he had acquired the information by supernatural means. A man of the highest credit, Monsieur Charles-Léonard von Stahlhammer, Captain of the King's Guard and Knight of the Sword, refuted this calumny in a letter.'"

The pastor hunted through some papers in his table-drawer, found a newspaper, and handed it to Wilfrid, who read aloud the following letter:



MICROCOPY RESOLUTION TEST CHART

ANSI AND ISO TEST CHART No. 2



28



32



36



APPLIED IMAGE Inc

" STOCKHOLM, May 13, 1788.

"I have read with astonishment the letter reporting the interview between the famous Swedenborg and Queen Louisa-Ulrica. All the circumstances are falsified; and I hope the writer will pardon me if I show him how greatly he is mistaken, by giving here an exact account, of which the truth can be attested by several personages of distinction who were present, and who are still living.

"In 1758, not long after the Prince of Prussia's death, Swedenborg came to Court; he was in the habit of doing so very regularly. No sooner did the Queen see him than she asked, 'By the way, Baron Assessor, have you seen my brother?' Swedenborg said he had not, and the Queen replied, 'If you should see him, greet him from me.'

"She had no idea in saying this but of a jest; it did not occur to her to ask for any information concerning her brother.

"A week later—not twenty-four days, nor for a private audience—Swedenborg came again, but so early that the Queen had not yet left her own apartment, known as the white room, where she was chatting with her ladies of honor and other ladies about the Court. Swedenborg did not wait for the Queen to come out. He went into her private room and spoke in her ear. The Queen, quite astounded, turned faint, and it took some time to revive her. When she had recovered herself, she said to those about her, 'God alone and my brother could know what he has just told me!' And she said he had spoken of her last correspondence with the Prince, of which the subject had been known to themselves only.

"I cannot explain how Swedenborg gained his knowledge of this secret; but what I can aver on my honor is that neither Count H——, as the author of the letter states, nor any one else, had intercepted or read the Queen's letters. The Senate had at that time allowed her to write to her brother in the strictest confidence, regarding the correspondence as a matter perfectly indifferent to the State. It is evident that the writer of that letter knew nothing of Count H——'s character.

That distinguished gentleman, who did his country important service, combines with intellectual talent fine qualities of the heart, and his advanced years have not deteriorated his noble gifts. Throughout his official career he has been equally remarkable for enlightened political views and the most scrupulous integrity, and he was always the declared enemy of secret intrigues and covert devices, which he regarded as the basest means to any end.

"Nor did the writer know Swedenborg the Assessor; the only weak point in this thoroughly honest man was his belief in apparitions and spirits; but I knew him for a long time, and I can positively state that he was as well assured that he certainly did talk and mingle with spirits as I am at this moment of writing these lines. As a citizen and as a friend, he was a man of absolute integrity, with a horror of imposture, and he led an exemplary life.

"Hence the account given of the incident by the Chevalier de Beylon is without foundation; and the visit said to have been paid to Swedenborg, at night, by Counts H—— and T—— is a pure invention.

"The writer of the letter may rest assured that I am anything rather than a follower of Swedenborg; nothing but the love of truth has moved me to relate with accuracy a fact that has often been told with details that are incorrect; and I affirm what I have here written to be the truth, and sign it with my name."

"The proofs of his mission given by Swedenborg to the families of Prussia and Sweden no doubt formed a basis for the belief he inspired in several personages of the two Courts," the pastor went on, replacing the newspaper in his drawer. "At the same time, I cannot tell you all the facts of his material and visible life; his habits precluded their being exactly known. He lived in strict retirement, never trying to grow rich or to rise to fame. He was even remarkable for a sort of repugnance to proselytizing; he spoke freely to very few persons, and never communicated those gifts but

to those who were conspicuous for faith, wisdom, and love. He could read at a glance the frame of mind in which each one approached him, and could make scors of those whom he desired to touch with his inward Word.

"After the year 1745 his disciples never saw him do a single thing from a merely human motive.

"One man only, a Swedish priest named Matthésius, accused him of madness. By a singular coincidence this Matthésius, the enemy of Swedenborg and his writings, went mad not long after, and was living a few years since at Stockholm on a pension allowed him by the King of Sweden.

"A discourse in honor of Swedenborg was composed with great care as to the details of his life, and read at a general meeting in the Hall of the Royal Academy of Sciences at Stockholm, by Monsieur de Sandel, Councillor to the College of Mines, in 1786. Finally, a deposition laid before the Lord Mayor of London testifies to the smallest circumstances of Swedenborg's last illness and death under the ministrations of Pastor Férelins, a Swedish ecclesiastic of the highest respectability. The persons attesting declared that, far from recanting, Swedenborg always averred the truth of his writings.

"'In a hundred years' time,' said he, 'my doctrines will govern the Church.'

"He foretold very precisely the day and hour of his death. On that day, Sunday, March 29th, 1772, he asked what o'clock it was.

"'Five o'clock,' was the answer.

"'It is all over,' said he. 'God bless you!'

"And ten minutes after he died quite calmly with a gentle sigh. Thus, moderation, simplicity, and solitude were the features of his life.

"Whenever he had finished writing a treatise, he took ship to have it printed in London or in Holland, and never talked about it. He thus published twenty-seven works in all, written, as he declared, at the dictation of angels. Whether or no this be true, few men are capable of enduring this flaming language.

"Here they all are," said the minister, pointing to an upper shelf on which stood about sixty volumes. "The seven books on which the Spirit of God has shed its brightest light are: *The Delights of Wisdom in Conjugal Love; Heaven and Hell; the Apocalypse Explained; An Exposition of the Inward Sense; On the Divine Love; The True Christian Religion; The Angelic Wisdom of the Omnipotence, Omniscience, and Omnipresence of those who share the Eternity and Immensity of God.*

"His explanation of the *Apocalypse* begins with these words," said the pastor, opening the volume that was lying near him: "Herein I have written nothing of my own; I have spoken at the bidding of the Lord, who said to John, 'Thou shalt not seal the words of this prophecy.'"

"My dear sir," the good man went on, looking at Wilfrid, "many a winter night have I quaked in every limb while reading the tremendous works in which this man sets forth the greatest marvels in perfect good faith.

"I have seen," says he, 'the heavens and the angels. The spiritual man sees spiritual man far more clearly than the earthly man sees earthly man. I obey the command of the Lord who hath given it to me to do. Men are free not to believe me; I cannot put others into the state into which God hath put me. It is not in my power to make them hold conversation with the angels, nor to work a miracle in predisposing their understanding; they themselves must be the agents of their angelical exaltation. For twenty-eight years now I have dwelt in the spiritual world with the angels, and yet on earth with men; for it hath pleased the Lord to open the eyes of my spirit as he opened the eyes of Paul, of Daniel, and of Elisha.'

"Certain persons, however, have had visions of the spiritual world through the complete severance of their external body and their inner man by somnambulism. In that state, Swedenborg tells us in his *Treatise on Angelic Wisdom*, man may be raised to celestial light, because, the physical senses

being in abeyance, heavenly influences act on the inner man without interference.

"A good many persons who do not doubt that Swedenborg had celestial revelations, still do not regard all his writings as equally stamped with divine inspiration. Others insist on a complete acceptance of Swedenborg, while confessing his obscurities; but they think that it was the imperfection of earthly language that hindered the prophet in expressing his spiritual visions, so that such obscurities disappear before the eyes of those who are regenerate by faith; to use a striking expression of his favorite disciple's, the flesh is begotten externally.

"To poets and writers he is infinitely marvelous; to seers it is all absolute truth. His descriptions have been a matter of scandal to some Christians; critics have laughed at the 'celestial substance' of his temples, his golden palaces, his magnificent mansions where angels flutter and play; others have ridiculed his groves of mystical trees, and gardens where flowers have speech, where the air is white, and mystical gems—sardonyx, carbuncle, chrysolite, chrysoptase, cyanite, chalcedony, and beryl, the Urim and Thummim—are endowed with motion, express celestial truths, and may be questioned, since they reply by variations of light (*True Religion*, 217, 218). Some very good men will not recognize his worlds where colors are heard in delicious concerts, where words are flames, and the Word is written in inflected letters (*True Religion*, 278). Even in the North some writers have made fun of his gates of pearl, of the diamonds with which the houses of his New Jerusalem are paved and furnished, where the humblest utensils are made of the rarest materials.

"'But,' his disciples argue, 'though such substances are sparsely distributed in this world, is that any reason why they should not be abundant in another? On earth they are but earthly, while in heaven they are seen under celestial aspects in relation to the angelic state.' And Swedenborg would quote on such points the great words of Jesus Christ, 'If I have told you earthly things and ye believe not, how shall ye believe if I tell you of heavenly things?' (*John* iii. 12.)

"I, sir, have read Swedenborg from beginning to end," the pastor went on, with an emphatic gesture. "I may say it with pride, since I have preserved my reason. As you read you must either lose your wits or become a seer. Though I have escaped both forms of madness, I have often felt unknown raptures, deep amazement, inward joy such as can only come of the fulness of truth, the evidence of heavenly illumination. Everything here below shrinks, dwindles, as the soul studies the burning pages of those writings. It is impossible not to be struck with astonishment on reflecting that within the space of thirty years this man published twenty-five quarto volumes on the truths of the spiritual world, written in Latin, the shortest containing five hundred pages, and all in small print. He left twenty more, it is said, in London, in the care of his nephew, M. Silverichm, formerly chaplain to the King of Sweden. Certainly the man who, between twenty and sixty, spent himself in publishing a sort of encyclopedia, must have had supernatural help to enable him to compose these prodigious treatises, at an age when the powers of man are beginning to fail.

"In these works there are thousands of propositions, all numbered, none of them contradictory. Method, preciseness, and a collected mind are everywhere conspicuous, all based on the one fact of the existence of angels. His *True Religion*, in which his whole dogma is summed up, is a work of powerful lucidity, and was conceived and carried out when he was eighty-three years of age. His ubiquity, his omniscience, have indeed never been disproved by his critics or his enemies.

"Nevertheless, even when I was soaked, so to speak, in this torrent of celestial illumination, God did not open my inward eye: I judged of these writings by the reason of an unregenerate man. I have often been of opinion that Swedenborg, the *inspired*, must have misunderstood the angels. I laughed at many visions, which, according to the seers, I ought reverently to believe in. I could not, for instance, appreciate the inflected writing of the angels, nor their belts of thicker or thinner gold. Though the statement, 'There

are solitary angels,' at first struck me as singularly pathetic. I could not reconcile this loneliness with their manner of marriage. I did not see why the Virgin Mary should wear white satin robes in heaven. I dared question why the giant demons Enakin and Hephulim came again and again to fight with the Cherubim in the Apocalyptic fields of Armageddon. I fail to see how the Satanic and heavenly angels can still hold discussions. Baron Seraphitus replied to me that these details referred to the angels who are yet on earth in human form.

"The visions of the Swedish prophet are often disfigured by grotesque touches. One of his *Memorabilia*—the name he gives them—begins with these words: 'I saw the spirits met together, and they had hats on their heads.' In another of these *Memorabilia* he received from heaven a small paper on which, he says, he saw the letters used by primitive races, composed of curved lines with little rings curling upwards. For clearer proof of this communication from heaven I should have liked him to deposit this document with the Royal Academy of Sciences at Stockholm.

"After all, I may be wrong; the material absurdities that are scattered throughout his works have spiritual meanings perhaps. Otherwise, how can we account for the growing influence of his doctrine? His followers now number more than seven hundred thousand souls, partly in the United States of America, where many sects have joined them in a body, and partly in England, where there are seven thousand Swedenborgians in the city of Manchester alone. Men no less distinguished by their learning than by their worldly rank—some in Germany, and some in Prussia and the North—have publicly adopted Swedenborg's beliefs, which indeed are more consolatory than those of many another Christian communion.

"I should now like to expound to you in a few short words the capital points of the doctrines set forth by Swedenborg to his Church; but such an abridgment, from memory, would necessarily be defective. I can, therefore, only enlarge on the arcana connected with the birth of Seraphita."

Here the pastor paused while meditating apparently to collect his resources, and then he went on:—

"Having proved mathematically that man shall live for ever in an upper or a lower sphere, Swedenborg gives the title of angelic spirits to such beings as, in this world, are prepared for heaven, where they become angels. According to him, God did not create angels independently; there are none but those who have been human beings on earth. Thus the earth is the nursery ground for heaven. The angels are not angels of original nature; they are transformed into angels by an intimate union with God which God never refuses, the very essence of God being never negative, but always active (*Angelic Wisdom*).

"Angelic spirits, then, go through three natures of love, for man can only be regenerate by stages (*True Religion*). First, love of self; the supreme expression of it is human genius, of which the works are worshiped. Next, love of the world at large, which produces prophets and those great men whom the earth accepts as guides, and hails as divine. Finally, love of heaven, which forms angelic spirits. These spirits are, to speak, the flowers of humanity, which is epitomized, and strives to be epitomized, in them. They must have either the love or the wisdom of heaven; but they must dwell in that love before they dwell in wisdom. Thus the first transformation of man is to love. To achieve this first grade, in his previous existences he must have gone through hope and charity, which engender in him the gifts of faith and prayer. The ideas gained by the exercise of these virtues are transmitted to each new human embodiment within which the metamorphoses of the inner man are hidden. Nothing avails separately: hope is inseparable from charity, faith from prayer; the four faces of this figure are equally important. 'For lack of one virtue,' says he, 'the angelic spirit is as a flawed pearl.' Thus each existence is a sphere into which are absorbed the celestial treasures of the former one. The great perfection of the angelic spirits comes of this mysterious progress, by which nothing is lost of the qualities successively

acquired till they attain to their most glorious incarnation; for, at every fresh transformation, they unconsciously lose something of the flesh and its works.

"When he lives in love man has thrown off all his evil passions; hope, charity, faith, and prayer have, to use the word of Isaiah, *winnowed* his inner man, which must no longer be polluted by any earthly affection. Hence the great lesson in Saint Luke, 'Provide yourselves a treasure in the heavens that faileth not,' and the teaching of Jesus Christ that we should leave this world to men, for it is theirs, and purify ourselves and go to the Father.

"The second transformation is to wisdom. Wisdom is that apprehension of heavenly things to which the spirit rises through love. The spirit of love has triumphed over force; as a result of having conquered every earthly passion, he loves God blindly; but the spirit of wisdom has intelligence and knowledge of why he loves. The wings of the first are spread and bear him up to God; the wings of the second are folded in awe derived from knowledge: he knows God. One incessantly desires to see God, and soars up to Him; the other stands near to Him and trembles.

"The union of a spirit of love with a spirit of wisdom lifts the creature into the divine state in which the soul is woman and the body man—the final expression of humanity, in which the spirit is supreme over the form, and the form still contends with the divine spirit; for the form, which is the flesh, is ignorant and rebellious, and would fain remain gross. It is this supreme conflict which gives rise to the inexpressible anguish which the heavens alone can see, and which Christ endured in the Garden of Olives. After death, the first heaven opens to receive this purified compound human nature. Thus men die in despair, while spirits die in ecstasy. Hence the natural state, in which are all unregenerate beings; the spiritual state, in which are the angelic spirits; and the divine state, in which the angel dwells before bursting its husk, are the three degrees of existence by which man attains to heaven.

SECRET
MURKIN
WIRELESS
ALLISON
UNIVERSITY

"A sentence of Swedenborg's will admirably explain to you the difference between the natural and the spiritual states: 'To men,' says he, 'the natural passes into the spiritual; they regard the world under its visible forms, and perceive it in a reality adjusted to their senses. But to the angelic spirit the spiritual passes into the natural; he regards the world in its inmost spirit, not under its outer form.'

"Hence our human sciences are but the analysis of form. The learned of this world are purely superficial, as their knowledge is; their inner man is of no avail except to preserve an aptitude for apprehension and truth. The angelic spirit goes far beyond this. His knowledge is the thought of which human science is the mere utterance; he derives a knowledge of things from the Word by studying the correspondences through which the worlds are harmonized with the heavens. The Word of God was written entirely by such correspondences; it contains a hidden or spiritual meaning which cannot be understood without the study of correspondences. 'There are,' says Swedenborg (*Celestial Doctrine*), 'innumerable arcana in the inward meaning of the correspondences.'

"Those men who have laughed to scorn the books in which the prophets have treasured the Word, were in such a state of ignorance as men are in, who, in this world, knowing nothing of a science, mock the truths of that science. To know the correspondences of the Word with heavenly things, to know the correspondences that exist between innumerable and ponderable things of the earthly globe and innumerable and imponderable things of the spiritual world, is to 'have the heavens in your understanding.'

"Every object of every creation proceeded from the hand of God, and has, therefore, necessarily a meaning, as we see in those grand words of Isaiah, 'The heavens are as a garment' (Isaiah li. 6). This mysterious relation between the smallest atoms of matter and the heavens constitutes what Swedenborg calls a *Celestial Arcanum*. Indeed, in his *Treatise on the Celestial Arcana*, in which he explains the correspondences

ences or symbolism of the natural and spiritual, containing, as Jacob Boehm has it, the 'sign and sealing of all things,' contains no less than thirteen thousand propositions, filling sixteen volumes. 'This wonderful apprehension of correspondences which the grace of God vouchsafed to Swedenborg,' says one of his disciples, 'is the secret of the interest taken in his works.' According to this commentator, 'everything is derived from heaven, everything returns to heaven. The prophet's words are sublime and lucid; he speaks in the heavens, and is understood on earth. A volume might be written on any one of his phrases.' And, among a thousand others, he quotes this text: 'The realm of heaven,' says Swedenborg (*Arcana Cœlestia*), 'is the realm of impulsion. Action takes form in heaven, and thence in the world, and by degrees in the minutest details of earthly life; earthly effects being thus continuous with heavenly causes, the result in every case is correspondent and symbolical. Man is the link of union between the Natural and the Spiritual.'

"Angelic spirits, then, inevitably know the correspondences that link each earthly thing to heaven, and they know the inmost sense of the prophetic words which foretell their evolution. Thus, to these spirits everything here below has its hidden meaning. The smallest flower is a thought, a life answering to some feature of the Great Whole, of whom they have a persistent intuition. To them the adulteries and debauchery of which the Scripture and the Prophets speak, and which are often misapprehended by self-styled scribes, signify the state of the souls who in this world persist in debasing themselves with earthly affections, and so confirm their divorce from heaven. Clouds symbolize the veils that shroud God. The candlesticks, the shewbread, the horses and riders, the whores, the jewels,—everything in the Scriptures has for them a super-sensual meaning, and reveals the future of earthly history in its relation to heaven. They can all enter into the truth of the declarations of Saint John, which human science demonstrates, and substantially proves at a later time, such as this, 'pregnant,' says Swedenborg, 'with many human

ences: 'I saw a new heaven and a new earth, for the first heaven and the first earth were passed away' (Rev. xxi. 1). 'I know the suppers where 'they eat the flesh of kings, and the flesh of captives, and the flesh of mighty men,' to which [the fowls] are bidden by an angel standing in the sun' (Rev. xv. 17, 18). They see the woman with wings, clothed with the sun, and the man always armed. 'The horse of the Apocalypse,' says Swedenborg, 'is the visible image of the human intellect ridden by death, because it bears in itself the element of its own destruction.' Finally, they recognize the nations hidden under forms which, to the ignorant, seem grotesque.

"When a man is prepared to receive the prophetic illumination of correspondences, the Spirit of the Word moves within him; he then sees that creations are but transformations; it gives vitality to his intellect, and a burning thirst for truth which can only be quenched in heaven. In proportion to the greater or less perfection of his inner man he can conceive of the power of the angelic spirit; and guided by desire, the least perfect state of unregenerate man, he proceeds to hope, which opens before him the world of spirits, and hence to prayer, which is the key of heaven.

"What human creature could fail to desire to become worthy of passing into the sphere of those intellects that live in secret by love or wisdom? During their life on earth those spirits remain pure; they neither see, nor think, nor speak as other men do.

"There are two modes of perception—the external and the internal. Man is wholly external; the angelic spirit is wholly internal. The spirit penetrates the sense of numbers; it masters them all and knows their meanings. It is lord of creation, and is one with everything by ubiquity: 'One angel is present to another whenever he will,' says the Swedish Spirit (*Angelic Wisdom concerning Divine Love*), for he has the power of escaping from the body, and sees the heavens as the prophets saw them, and as Swedenborg himself saw them.

“‘In this state,’ he says, in the *True Religion*, ‘the spirit of a man is borne from one place to another, his body remaining where it is, a state in which I lived for twenty-six years.’ This is the meaning to be given to the Bible phrase, ‘The Spirit carried me.’

“Angelic wisdom is to human wisdom what the numberless forces of Nature are to its action, which is single. Everything lives again, moves, and exists in the spirit, for it is in God, as it is expressed in these words of Saint Paul, *In Deo sumus, movemur et vivimus* (In God we live and move and have our being, Acts xvii. 28). Earth offers no obstacle to it, as the Word offers no difficulties. Its nearness to the divine state enables it to see the thought of God veiled by the Word, just as the spirit dwelling inwardly can communicate with the hidden meaning of all the things of this world. Science is the language of the temporal world; love is that of the spiritual world. Man, indeed, describes more than he explains; while the angelic spirit sees and understands. Science saddens man; love enraptures the angel; science is still seeking, love has found. Man judges of Nature in relation to itself; the angelic spirit judges of it in relation to heaven. In short, to the spirits everything speaks.

“The spirits are in the secret of the reciprocal harmony of creations; they are in accord with the spirit of sounds, with the spirit of colors, with the spirit of vegetable life; they can question minerals, and minerals reply to their thoughts. What, to them, are the learning and the treasures of earth when they can constantly command them by their sight, and when the worlds of which men think so much are for the spirits no more than the topmost step whence they will fly up to God? Heavenly love, or heavenly wisdom, are visibly with them, seen by the elect in a halo of light that envelops them. Their innocence, of which a child’s innocence is the external image, has knowledge which children have not; they are innocent, and they know.

“‘And,’ says Swedenborg, ‘the innocence of heaven makes so deep an impression on the soul, that those who enjoy it

feel a rapture which goes with them all through life, as I myself have experienced.' 'It is enough, perhaps,' he says elsewhere, 'to have the smallest inkling of it to transform one for ever, and, by desiring to go to heaven, to enter into the sphere of hope.'

'His doctrine of marriage may be summed up in a few words:

'The Lord took the beauty and grace of man's life and infused them into woman. When man is disunited from this beauty and elegance of life, he is austere, sad, or savage; when he is reunited to them, he is happy, he is complete.'

'The angels are for ever in the perfection of beauty. Their marriages take place with miraculous ceremonies. To such an union, from which no children are born, man brings Understanding, woman brings Will; they become one being—one flesh on earth; then, after putting on the heavenly body, they go to heaven. On earth, in the natural state, the mutual affection of the two sexes leads to lust, which is an *effect*, producing fatigue and disgust; but in their heavenly form, the pair, having become one spirit, finds in itself a cause of perpetual joys. Swedenborg had seen such an union of spirits, who, as Saint Luke has written, 'neither marry nor are given in marriage,' and this union leads to none but spiritual pleasures. An angel offered to take him to witness such a marriage, and bore him away on his wings; the wings are only symbolical, and not an earthly reality. He clothed him in his festal garment; and Swedenborg, seeing himself arrayed in light, asked the reason.

'On such occasions,' replied the angel, 'our robes light up and shine and are nuptial garments' (*The Delight of Wisdom in Conjugal Love*).

'He then saw two angels who came—one from the South, and the other from the East. The angel from the South rode in a chariot drawn by two white horses, whose reins were of the color and the radiance of the morning; but when they came close to him in heaven, he saw no more of the chariot or horses. The angel from the East, clothed in purple, and

the angel from the South, in hyacinth color, rushed together like two breaths of wind, and were one; one was an angel of Love, and the other an angel of Wisdom. Swedenborg's guide told him that on earth these two angels had been bound by an inward sympathy, and constantly united, though divided by space. Consent, which is the essence of happy marriage on earth, is the habitual condition of angels in heaven. Love is the light of their world.

"The perpetual ecstacy of the angels is produced by the faculty, bestowed on them by God, of giving back to Him the joy they have in Him. This reciprocity of the infinite constitutes their life. In heaven they too become infinite by partaking of the essential nature of God, who is self-subsistent. Such is the vastness of the heavens where the angels dwell, that if man were endowed with vision as constantly rapid as the transmission of light from the sun to the earth, and if he gazed through all eternity, his eyes would find no horizon to rest on. Light alone can be an emblem of the joys of heaven. 'It is,' says he (*Angelic Wisdom*), 'an effluence of the virtue of God, a pure emanation from His glory, compared to which our most brilliant day is dark. It is omnipotent, it renews everything, and cannot be absorbed; it surrounds the angel, putting him into contact with God by infinite joys which are felt to multiply and reproduce themselves to infinity. This light kills the man who is not prepared to receive it. No one on earth, or indeed in the heavens, can look on God and live. This is why it is written (*Exodus* xix. 12, 21-23), 'Set bounds unto the people round about [the Mount] . . . lest they break through . . . and many of them perish.' And again (*Exodus* xxxiv. 29-35), 'When Moses came down with the two tables of testimony the skin of his face shone, and Moses put a veil upon his face till he had done speaking with the people.' The Transfiguration of Jesus Christ also testifies to the light shed by a messenger from heaven and the extreme joy of the angels in being for ever bathed in it. 'His face,' says Saint Matthew (xvii. 2), 'did shine as the sun, and His raiment was as white as

The light . . . and a bright cloud overshadowed the disciples.

"When a planet is inhabited only by beings who reject the Lord and misprize His Word, when the angelic spirits have gathered from the four winds, God sends a destroying angel to alter the whole mass of that rebellious world, which, in the vast spaces of the universe, is to Him what an infertile soil is in the natural world. As he approaches that globe, the destroying angel, riding on a cornet, reverses it on its axis and makes the continents become the bottom of the sea, the highest mountains then are islands, and the lands hitherto covered by the seas reappear in all their freshness, obeying the laws of Genesis; thus the Word of God is in power once more on a new earth, which everywhere shows the effects of terrestrial waters and celestial fires. The light the angel brings down from heaven makes the sun pale. Then, as Isaiah saith (ii. 10, 19), men will enter into the holes of the rocks and hide themselves in the dust. 'They will cry to the mountains and rocks, Fall on us, and hide us from the wrath of the Lamb' (Rev. vi. 16). The Lamb is the great emblem of the angels who are unrecognized and persecuted on earth.

"Christ Himself hath said, 'Blessed are they that mourn! Blessed are the meek! Blessed are the peacemakers.' All Swedenborg is there: Suffer, believe, and love. To love truly, must we not have suffered; must we not believe? Love begets strength, and strength gives wisdom; this is intelligence, for strength and wisdom include will. Is not true intellect composed of knowledge, will, and wisdom, the three attributes of the angelic spirit?

"If the universe has a meaning, that surely is the worthiest of God," said Monsieur Saint-Martin to me when I saw him during his visit to Sweden.

"But," the minister went on, after a pause, "of what value are these shreds be, snatched from a work so vast that the only way to give you an idea of it is to compare it to a river of light, a torrent of flame? When a man plunges into it, he is carried away by an overwhelming flood. Dante Al-

ghieri's poem seems a mere speck to the reader who will dive into the innumerable passages in which Swedenborg has given actuality to the heavenly spheres, just as Beethoven builds up palaces of harmony out of thousands of notes, and architects construct cathedrals of thousands of stones. He flings you up to infinite heights, where your mind sometimes fails to bear you up. It is necessary certainly to have a powerful brain if you are to come back sane and safe to our social notions.

"Swedenborg was especially attached to Baron Seraphitz, whose name, according to an old Swedish custom, had from time immemorial taken the Latin suffix *us*. The Baron was the Swedish prophet's most zealous disciple; the eyes of his inner man had been opened by the Seer, who had prepared him to live in conformity with commands from on high. He was in search of a woman with the angelic spirit, and Swedenborg showed her to him in a vision. His bride was the daughter of a shoemaker in London; in her, said Swedenborg, the life of heaven shone brightly, and she had gone through the first tests. After the prophet was translated, the Baron came to Jarvis to solemnize his heavenly nuptials in the practice of prayer. For my part, sir, I, who am no seer, could only note the earthly life of the couple, and it was undoubtedly that of the saints whose virtues are the glory of the Roman Church. They alleviated the sufferings of the inhabitants, giving them a portion which does not suffice to live on without work, but which is then sufficient for their needs; those who lived with them never saw them moved to anger or impatience; they were invariably gentle and beneficent, full of amiability, graciousness, and true kindness; their marriage was the harmony of two souls in constant union. Two eider-ducks in equal flight, a sound and its echo, the thought and the word, are but imperfect images of that union. Here they were loved by everybody with an affection which can only be compared to the love of plants for the sun.

"The wife was simple in her manners and beautiful to

behold; her face was lovely, and her dignity worthy of the most august personage.

"In 1783, in the twenty-sixth year of her age, this woman bore a child; it was a time of solemn rejoicing. The husband and wife took leave of the world, telling me that they had no doubt that they should be transformed when the child should have shed the garb of flesh, which would need their care until she should have received strength to live by herself. The child was born, and was this Seraphita with whom we are just now concerned; for the nine months before her birth her father and mother lived in greater retirement than before, uplifting themselves to heaven by prayer. Their hope was that they might see Swedenborg, and faith procured its fulfilment. On the day of Seraphita's birth, Swedenborg appeared in Jarvis, and filled the room where the babe was born with light. His words, it is said, were:

"The work is accomplished; the heavens rejoice!"

"The servants in the house heard strange sounds of music, brought, they declared, by the winds from the four points of the compass.

"The spirit of Swedenborg led the father out of the house and out on the fird, where it left him. Some men of Jarvis, going up to the Baron, heard him repeating these soothing words from Scripture—'How beautiful upon the mountains are the feet of him that bringeth good tidings!'

"I was setting out from the manse to go to the castle, intending to baptize the child, and carry out the duties enjoined on me by law, when I met the Baron.

"Your ministrations are superfluous," said he; "our child is to be nameless on earth. You will not baptize with earthly waters one who has been bathed in fires from heaven. This child will always be a flower; you will not see it grow old; you will see it pass away. You have existence, it has life; you have external senses, it has not; it is wholly inward." The words were uttered in a supernatural voice, which impressed me even more than the brightness of his face, which shed a radiance. His whole appearance was a realization of the

fantastic ideas we form of inspired men, as we read the prophecies in the Bible. Still, such effects are not rare in our mountains, where the nitre formed in the permanent snows produces singular effects on our persons.

"I asked him the cause of his agitation.

"Swedenborg has appeared; I have just parted from him; I have breathed the air of heaven," said he.

"Under what form did he appear to you?" I asked.

"Under his mortal aspect, dressed as he was the last time I saw him in London with Richard Shearsmith, near Cold-bath Fields, in July 1771. He had on his shot velveteen coat with steel buttons, a high waistcoat, a white cravat, and the same imposing wig, with heavy, powdered curls at the side, and the hair combed back from the forehead, showing that broad and luminous brow in harmony with his large, square face, so full of calm power. I recognized his nose with its open, ardent nostrils; the mouth that always smiled—an angel's mouth, from which fell these words of promised happiness, "We meet again, soon!" And I felt the glory of heavenly love."

"The conviction stamped on the Baron's face prohibited any discussion; I listened in silence; his voice had an infectious fervor that warmed me to the core; his enthusiasm stirred my heart, as another man's anger can thrill one's nerves. I followed him, without speaking, home to his house, where I saw the nameless child lying mysteriously wrapped on her mother's bosom. Seraphita heard me come in, and raised her head towards me; her eyes were not those of an ordinary infant; to express the impression they produced on me, I can only say they already saw and understood.

"The childhood of this predestined being was marked by some extraordinary circumstances of climate. For nine years our winters were milder and our summers longer than usual. This phenomenon gave rise to much discussion among the learned; but their explanations, which seemed inadequate to the Doctors of the Academy, made the Baron smile when I repeated them to him.

"Seraphita was never seen perfectly nude, as children are sometimes; she was never touched by the hand of man or woman; she lay helpless on her mother's breast, and she never died. Old David will confirm these facts if you question him about his mistress, for whom he feels such veneration as the king whose name he bears had for the Ark of God.

"At the age of nine the child began to be absorbed in prayer. Prayer is her life; you saw her in our church on Christmas Day, the only day she ever comes there. She is placed apart from the other worshipers by a considerable distance. If this space is not left about her, she is ill. Indeed, she spends most of her time indoors. The details of her life are, however, unknown; she never shows herself; her faculties, her feelings are essentially inward; she is commonly in the state of mystical contemplation, which, as Papist writers tell us, was familiar to the first Christian recluses, in whom dwelt the tradition of Christ's teaching. Her understanding, her soul, her body, everything about her, is as virginal as the snow on our mountains. At ten years old she was what you see her now.

"When she was nine her father and mother died at the same instant without pain, without any visible malady, after naming the hour at which they should cease to breathe. She, standing at their feet, looked on them with a calm eye, displaying neither grief, nor pain, nor joy, nor curiosity; her father and mother smiled at her.

"When we went in to carry away the two bodies, she said:

"Take them away!"

"Seraphita," said I, for we called her by that name, 'are you not grieved by your father's and mother's death? They loved you so well.'

"Dead?" said she. 'No, they are still in me. This is nothing,' she added, pointing to the bodies they were taking away.

"This was the third time I had seen her since her birth. It is difficult to see her in church; she stands near the pillar that supports the pulpit, in such a dark corner that it is hardly possible to discern her features.

"Of all the servants of the house, none were left at the time of that event but old David, who, though he is eighty-two years old, manages to do all his mistress' needs. Some of the people of Jarvis have strange tales about the girl. Their stories having assumed some consistency in a land that is greatly addicted to mysteries, I set to work to study Jean Wier's 'Treatise on Sorcery,' and other works on demonology, in which the effects on man of the supernatural (so-called) are recorded, in search of facts analogous to what are ascribed to her——"

"Then you do not believe in her?" asked Wilfrid.

"Indeed, yes," said the pastor with simplicity, "in so far that I regard her as a most fantastic creature, spoilt by her parents, who have turned her brain by the religious notions I have set forth to you."

Minna shook her head in a gentle expression of negation.

"Poor girl!" the pastor went on, "she has inherited from her parents the fatal enthusiasm which misleads mystics and makes them more or less crazy. She fasts in a way that drives poor David to despair. The good old man is like some frail plant that trembles at a breath of wind and basks in the smallest gleam of sunshine. His mistress, whose incomprehensible language he has adopted, is to him the breeze and sunshine; to him her feet are diamonds, her forehead crowned with stars; she moves environed by a white and luminous halo; her voice has an accompaniment of music; she has the gift of becoming invisible. Ask to see her; he will tell you that she is wandering through astral worlds. It is difficult to believe such fables. Every such miracle, you know, is more or less like the story of the Golden Tooth: we have a Golden Tooth at Jarvis, that is all.

"For instance, Duncker, the fisherman, declares that he has seen her plunging into the fiord and coming to the surface in the form of an eider-duck, or walking on the waves during a storm. Fergus, who tends the herds on the *säter*, says that, in rainy weather, he has seen the sky always clear over the Swedish castle, and always blue over Seraphita's head if she

comes out. Several women hear the chords of an immense organ when Seraphita comes to church, and ask their neighbors quite seriously if they also do not hear it.

"However, my daughter, to whom Seraphita has taken a great fancy these two years past, has heard no music, and has not perceived the heavenly perfumes which embalm the air, they say, wherever she goes. Minna has often come home full of a simple girl's admiration for the beauties of the spring; she is enraptured by the fragrance of the first tender grass shoots, the fir-trees, and the flowers they have enjoyed together; but after our long winter nothing can be more natural than such intense delight. There is nothing very remarkable in the conversation of that being, is there, my child?"

"His secrets are not mine," replied Minna. "When I am with him, I know all things; away from him, I know nothing; with him, I cease to be myself; away from him, I forget that more perfect life. Seeing him is as a dream, of which my remembrance depends on his will. I may have heard, when with him, the music of which Bancker's wife and Erikson's speak, and forget it when we are apart; I may have perceived those celestial perfumes and have beheld marvels, and yet know nothing of them here."

"What has most surprised me since I first knew her," said the pastor to Wilfrid, "is that she should allow you to approach her."

"To approach her!" said the stranger. "She has never allowed me to kiss nor even to touch her hand. The first time I saw her she abashed me by her look, and said, 'You are welcome here; you were due to come.' It was as though she knew me. I trembled.—My fear makes me believe in her."

"And my love," said Minna, without a blush.

"Are you making fun of me?" said the pastor, laughing with good humor: "you, my child, in calling yourself a Spirit of Love; and you, sir, in making yourself out to be a Spirit of Wisdom?"

He drank off a glass of beer, and did not observe a singular look which Wilfrid gave to Minna.

"Jesting apart," Becker went on, "I was greatly amazed to hear that those two crazy girls had gone to-day for the first time to the top of the Falberg; but is not that some exaggeration? The girls must have simply climbed some hill; the summit of the Falberg is inaccessible."

"Father," said Minna, in some agitation, "I must then have been in the power of the demon; for I climbed the Falberg with him."

"This is a serious matter," said the pastor. "Minna has never told a lie."

"My dear sir," said Wilfrid, "I can assure you, Seraphita exerts the most extraordinary power over me; I know not what words can give any idea of it. She has told me things which no one but I could know."

"Somnambulism!" cried the old man. "Various cases of that kind are reported by Jean Wier as phenomena easy to account for, and known of old in Egypt."

"Lend me the theosophical works of Swedenborg," said Wilfrid. "I long to plunge into those lakes of light; you have made me thirst for them."

Pastor Becker handed a volume to Wilfrid, who immediately began to read. It was about nine o'clock in the evening. The maid had just brought in the supper, and Minna made the tea. The meal ended, all three sat silently occupied; the pastor read Jean Wier's "Treatise on Demonology;" Wilfrid lost himself in the study of Swedenborg; Minna sewed and dreamed over her recollections. It was a thoroughly Norwegian scene, a peaceful, studious evening, full of thought—a flower under the snow. Wilfrid, as he read the writings of the prophet, was alive only to his inward senses. Now and again the pastor, with a half-serious, half-ironical gesture, pointed him out to Minna, who smiled rather sadly. To Minna, Seraphitus smiled down upon them, floating above the cloud of tobacco smoke in which they were wrapped.

Midnight struck. Suddenly the outer door was violently

washed open; heavy but hasty steps, the steps of a terrified old man, were heard in the sort of small hall between the two doors. Then David burst into the room.

"Violence! Violence!" he cried. "Come! all of you, come! The Satans are unchained; they wear mitres of flame! Vertumns, Vertumns, the Sirens! They are tempting her as Jesus was tempted on the mountain. Come and drive them out!"

"Do you recognize the language of Swedenborg, pure and unadmixed?" said the pastor, laughing.

But Wilfrid and Minna were gazing in terror at old David, who, with streaming hair and wild eyes, his legs trembling and covered with snow, stood shaking as if he were buffeted by a stormy wind.

"What has happened?" asked Minna.

"Well, the Satans hope and purpose to conquer her."

The words made Wilfrid's heart beat.

"For nearly five hours she has been standing up with her arms raised to heaven, her arms uplifted; she is in torment, she calls upon God. I cannot cross the line; hell has set Vertumni to guard it. The angels raised a barrier of iron between her and her old David. I want to see her, what can I do? Help me! Come and pray!"

The poor old man's despair was terrible to behold.

"The glory of God protects her; but if she were to yield to violence?" he said, with persuasive good faith.

"Silence, David, do not talk so wildly. These are facts to be verified.—We will go with you," said the pastor, "and you will see that there are neither Vertumni in the house, nor satans, nor Sirens."

"Your father is blind," David whispered to Minna.

Wilfrid, on whom his first reading of a treatise by Swedenborg, hasty as it had been, had produced a powerful effect, was already in the passage putting on his snow-shoes. Minna was ready in a moment. They rushed off to the Swedish Castle, leaving the two old men to follow.

"Do you hear that cracking?" said Wilfrid.

"The ice is moving in the fiord," said Minna; "the spring will soon be here."

Wilfrid said no more. When they were in the courtyard, they both felt that they had no right, no strength, to enter the house.

"What do you think of her?" asked Wilfrid.

"What a blaze of light!" cried Minna, standing in front of the drawing-room window. "There he is—great God! and how beautiful! Oh, my Seraphitus, take me to thee!"

The girl's outcry was inward and inaudible. She saw Seraphitus standing lightly shrouded in an opal-tinted mist, which was diffused for a short distance all about the apparently phosphorescent body.

"How lovely she is!" was Wilfrid's mental exclamation.

Pastor Becker now came up with David; he saw his daughter and the stranger in front of the window, came close to them, looked into the room, and said:

"Well, David, she is saying her prayers."

"But try to go in, sir."

"Why disturb her when she is praying?" replied the pastor.

At this moment a ray of moonlight from beyond the Falberg fell on the window. They all looked Lund, startled by this natural phenomenon; but when they turned again to look at Seraphita, she had vanished.

"That is strange!" said Wilfrid in surprise.

"But I hear exquisite strains," said Minna.

"Well, what next?" said the pastor; "she is going to bed, no doubt."

David had gone in. They walked home in silence; all three interpreted this vision in a different sense. Pastor Becker felt doubt; Minna felt adoration; Wilfrid, desire.

Wilfrid was a man of six-and-thirty. Though built on a large scale, he was not ill-proportioned. He was of a middle height, like most men who are superior to the common herd; his chest and shoulders were broad, and his neck was short,

is in men whose heart is near their head; he had thick, fine black hair, and his eyes, of a tawny brown, had a sunny sparkle in them that showed how eagerly his nature absorbed light. If his strong and irregular features were lacking in that internal calm which is given by a life free from storms, they revealed the inexhaustible forces of ardent senses and instinctive appetites; just as his movements showed the perfection of physical structure, adaptability of nature, and responsive action. This man might hold his own with the savage; might hear, as he does, the footfall of the enemy in the depths of the forest, scent his trail in the air, and see a friendly signal on the remote horizon. His sleep was light, like that of creatures alert against surprise. His frame quickly adapted itself to the climate of any country whither his stormy life might lead him. Art and Science alike would have admired this organization as a sort of human model; everything was truly balanced, heart and movement, intelligence and will.

At first sight he might seem to be classed with those purely instinctive beings who abandon themselves wholly to material needs; but, early in life, he had made his way in the social world to which his feelings had committed him; reading had raised his intelligence, meditation had improved his mind, science had expanded his understanding. He had studied the laws of humanity, and the play of interests moved to action by the passions, and he seemed to have been long familiar with the abstract notions on which society is founded. He had grown pale over books, which are human actions in death; he had kept late hours in the midst of festivities in many a European capital; he had waked up in many strange beds; he had slept perhaps on a battlefield on the night before the fight, and the night after a victory; his tempestuous youth might have tossed him on to the deck of a private ship in the most dissimilar quarters of the globe; thus he was experienced in living human action. So he knew the present and the past; both chapters of history—that of the older and that of the present time.

Many men have been, like Wilfrid, equally strong of hand, heart, and brain; and, like him, they have generally misused this threefold power.

But though this man's outward husk was still akin to the seam of humanity, he certainly belonged no less to the sphere where force is intelligent. Notwithstanding the wrappers in which his soul was shrouded, there were in him those indescribable symptoms visible to the eye of the pure-hearted, of children whose innocence has never felt the blighting breath of evil passions, of old men who have triumphed over theirs; and these signs revealed a Cain to whom hope yet remained, and who seemed to be seeking absolution at the ends of the earth. Minna suspected the slave of glory in this man; Seraphita recognized it; both admired and pitied him. Whence had they this intuition? Nothing can be simpler or, at the same time, more extraordinary. As soon as man desires to penetrate the secrets of nature, where there is no real secret, all that is needed is sight; he can see that the marvelous is the outcome of the simple.

"Seraphitus," said Minna, one evening a few days after Wilfrid's arrival at Jarvis, "you read this stranger's soul, while I have only a vague impression of him. He freezes or he warms me; but you seem to know the reason of this frost and this heat; you can tell me, for you know all about him."

"Yes, I have seen the causes," said Seraphitus, his heavy eyelids closing over his eyes.

"By what power?" asked the inquisitive Minna.

"I have the gift of specialism," he replied. "Specialism constitutes a sort of inward vision which penetrates all things, and you can understand its processes only by a comparison. In the great cities of Europe, where works of art are produced by which the human hand endeavors to represent the effects of moral nature as well as those of physical nature, there are some sublime geniuses who express their ideas in marble. The sculptor works on the marble; he shapes it, and puts into it a world of thought. There are such marbles to which the hand of man has given the power of representing a wholly sublime or a wholly evil aspect of humanity; most beholders

in these a human figure and nothing more; others, a little
smaller in the scale of human beings, discern some part of
the thoughts rendered by the sculptor, and admire the form;
but those who are initiated into the secrets of Art are in sym-
pathy with the sculptor; when they see his work they recog-
nize in it the whole world of his thoughts. These are the
masters of Art: they bear in themselves a mirror in which
nature is reflected with all its most trifling details.

"Well, in me there is a mirror in which moral nature is
reflected with all its causes and effects. I can read the past
and the future by thus looking into the conscience. You still
ask me how? Suppose the marble to be a man's body, and
the sculptor to be feeling passion, vice, or crime, virtue, error,
or repentance; then you will understand how I could read
the stranger's soul, though you will not understand special-
ly how to imagine what that gift is you must possess it."

Though Wilfrid was akin to both the primitive and widely
different types of men—men of might and men of mind—his
passions, his stormy life, and his sins had often shown him
the way of faith; for doubt has two sides—the side of light
and the side of darkness. Wilfrid had too thoroughly
surveyed the world in both its aspects—matter and spirit—
to have felt the thirst of the unknown, the longing for
the Beyond which comes to most men who have knowledge,
power, and will. But neither his knowledge, nor his actions,
nor his will had due guidance. He had escaped from social
life from necessity, as a criminal flies to the cloister. Re-
pentance, the virtue of the weak, could not touch him. Re-
pentance is impotence; it will sin again. Only repentance is strong;
it conquers and end everything. But Wilfrid, in traveling through the
world, which he had made his sanctuary, nowhere found balm
for his wounds; nowhere had he found a nature to which he
could attach himself. Despair had dried up in him the well-
spring of desire. His was one of those spirits which, having
entered into a conflict with passion, have proved themselves the
stronger, and so have nothing left to clutch in their talons;
spirits which, the opportunity failing them for putting them-

selves at the head of their peers to trample a whole people under their horse's hoofs, would pay the price of a dreadful martyrdom for the gift of a faith to be wrecked upon; like lofty rocks waiting for the touch of a staff which never comes, to enable them to shed springs of running water.

Tossed among the snows of Norway by one of the purposes of his restless and inquiring life, the winter had taken him by surprise at Jarvis. On the day when he first saw Seraphita, the meeting wiped out all memories of his past life. This girl gave him such intense agitation as he had fancied was dead for ever. The ashes burst into flame again, and were blown away by the first breath of that voice. Who has known what it is to become young and pure again after growing cold with age and foul with impurities? Wilfrid loved suddenly, as he had never loved; he loved in secret, with faith and awe and hidden frenzies. His life was disturbed to its very source at the mere thought of seeing Seraphita. When he heard her speak, he was borne away to unknown worlds; he was dumb in her presence—he bewitched him.

Here, under the snows, amid the ice-fields, this heavenly flower had blossomed on the stem—the flower to which his hopes went up, till now deceived, whose mere presence gave rise to the new aspirations, the ideas, the feelings, that crowd around us to lift us up to higher realms, as angels transport the elect to heaven in the symbolical pictures suggested to painters by some familiar spirit. Celestial odors softened the granite of this rock, light endowed with language poured forth the divine melodies which escort the pilgrim on his way to heaven. Having drained the cup of earthly love and crushed it with his teeth, he now saw the cup of election, sparkling with limpid waters, the chalice that gives a thirst for unfading joys to all who approach it with lips of faith so ardent that the crystal does not break at their touch. He had met with the walls of brass he had been seeking throughout the world that he might climb them.

He flew to Seraphita, intending to express to her the vehemence of a passion under which he was plunging, like the

horse in the story under the bronze rider whom nothing can move, who sits firm, and whose weight grows greater as the fiery steed tries to throw him. He went to tell her his life to display the greatness of his soul by the greatness of his sins, to show her the ruins in his desert. But as soon as he had entered the precincts, and found himself in the vast domain surveyed by those eyes whose heavenly blue knew no limits in the present or in the past, he became as calm and submissive as a lion when, rushing on his prey in the African plain, he scents a love message on the wings of the breeze, and stands still. A gulf opened before him in which the words of his delirium were lost, and whence a voice came up that transformed him: he was a boy again, a boy of sixteen, shy and bashful before this maiden of the tranquil brow, this white creature whose immovable calm was like the stern impossibility of human justice. And the struggle had never ceased till this evening when, with a single look, she had at length stricken him down like a hawk, which, after describing bewildering spirals round its prey, makes it drop stunned before carrying it off to its eyrie.

We have long struggles with ourself, of which the outcome is one of our actions; they are, as it were, the inner side of human nature. This inner side is God's; the outer side belongs to men.

More than once had Seraphita chosen to show Wilfrid that she knew that motley inner part which forms the second life of most men. She had often said to him, in her dove-like tone, when Wilfrid had vowed on the way up that he would marry her off to be his own possession, "Why so much vehemence?" Wilfrid, when alone, was strong enough to utter every cry of rebellion he had given vent to at Pastor Becker's, but he was soothed by the old man's narrative. This man—a scold, a scorner—at last saw the light of a starlike belief shining in his darkness; he wondered whether Seraphita were not an exile from the upper spheres on her homeward road. He did not offer this Norwegian lily the homage of such idealization as lovers of every land are apt to squander; he really believed in her divinity.

Why was she buried in the depths of this fiord? What was she doing there? Unanswerable questions crowded on his mind. What could happen between him and her? What fate had led him hither?

To him Seraphita was the motionless statue, as light as a shade, that Minna had just seen standing on the brink of the abyss. Seraphita could thus confront every abyss, and nothing could hurt her; the line of her brow would be unmoved, the light in her eye would never tremble. His love, then, was without hope, but not without curiosity.

From the first moment when Wilfrid suspected the ethereal nature in this sorceress, who had told him the secret of his life in harmonious dreams, he resolved to try to subjugate her, to keep her, to steal her from heaven, where perhaps they awaited her. He would be the representative of humanity, of the earth, recapturing their prey. His pride, the only sentiment which can uplift a man for any length of time, would make him rejoice in that triumph for the rest of his life. At the mere thought his blood boiled in his veins, his heart swelled. If he could not succeed, he would crush her. It is so natural to destroy what you cannot get possession of, to deny what you do not understand, to insult what you covet.

Next day Wilfrid, full of the ideas to which the extraordinary spectacle he had witnessed had naturally given rise, wanted to cross-question David, and came to see him, making a pretext of his wish for news of Seraphita. Though Pastor Becker thought the poor old man was childish, the stranger trusted to his own perspicacity to guide him in discovering the grains of truth the old serving-man might drop in the torrent of his wandering talk.

David had the rigid but undecided expression of a man of eighty; under his white hair his brow showed deep wrinkles, forming broken significations, and his whole face was furrowed like the dry bed of a torrent. All his vitality seemed to be concentrated in his eyes, where a spark still gleamed; but that light even was hidden behind clouds, and might be either the fitful activity of a feeble mind, or the stupid glare of in-

attention. His slow, heavy movements betrayed the chill of age, and seemed to communicate it to any one who gazed on him for long, for he had the strength of inertia. His narrow intelligence awoke only at the sound of his mistress' voice, the sight or the thought of her. She was the soul of this only material wreck. When David was alone you would have thought him a corpse; if Seraphita appeared, or spoke, or was spoken of, the dead rose from the grave and recovered motion and speech.

Never were the dry bones that the breath of God shall reanimate in the valley of Jehoshaphat—never was that Apocalyptic promise more vividly realized than in this Lazarus perennially called forth from the sepulchre by the voice of this young girl. His mode of speech, always highly figurative, and often incomprehensible, kept the villagers from talking to him; but they greatly respected a mind so far removed from the vulgar because it commands the instinctive reverence of common sense.

Wilfrid found David in the outer room apparently asleep, leaning to the stove. Like a dog recognizing a friend's approach, the old man opened his eyes, saw the stranger, and did not stir.

"Well, where is she?" asked Wilfrid, sitting down by the fireman.

David fluttered his fingers in the air to represent the flight of a bird.

"She is not still in pain?" asked Wilfrid.

"None but those beings who are plighted to heaven can suffer without any diminution of their love; that is the seal of true faith," said the old man gravely, like an instrument responding to a chance touch.

"Who tells you to say that?"

"The spirit."

"What happened, after all, last evening? Did you force your way past the Vertummi on guard? Did you steal in behind the Mammons?"

"Yes," replied David, waking as if from a dream.

The mist before his eye cleared off under a flash that came from within, and which made it grow gradually as bright as an eagle's, as intelligent as a poet's.

"What then did you see?" asked Wilfrid, amazed at this sudden change.

"I saw Species and Shapes, I heard the Spirit of All Things; I saw the Rebellion of the Wicked, I listened to the words of the Good. Seven devils appeared, seven archangels came down to them. The archangels stood afar, they were veiled, and looked on. The devils were close at hand, they glittered and moved. Mamonon was there in a shell of pearl in the guise of a beautiful naked woman; his body was as dazzling as the snow, no human form can be so perfect; and he said, 'I am all pleasure, and thou shalt possess me!'—Lucifer, the Prince of Serpents, came in his royal attire; he was as a man, as beautiful as an angel, and he said, 'The human race shall serve thee!'—The Queen of the Covetous, she who never restores that which she has taken—the Sea herself appeared in her mantle of green; she opened her bosom and showed her store of gems, she vomited treasures and offered them as a gift; she tossed up waves of sapphire and emerald; her creatures were disturbed, they came forth from their hiding-places and spoke; the fairest of the pearls spread butterflies' wings, she listened, and spoke in sea-melodies, saying, 'We are both daughters of suffering, we are sisters: wait for me; we will fly together; I have only to be changed into a woman.' The bird that has the talons of an eagle and the legs of a lion, the head of a woman and a horse's quarters—the Animal—crouched before her and licked her feet, and promised seven hundred years of plenty to this well-beloved daughter.

"The most formidable of all, the Child, came to her very knee, weeping, and saying, 'Can you forsake me, so feeble and helpless? Mother, stay with me!' He played with the others, he shed idleness in the air; heaven itself might have yielded to his lament. The Virgin of pure song brought music that debauches the soul. The Kings of the East passed

by with their slaves, their armies, and their women; the Wounded clamored for help, the Wretched held out their hands: 'Do not leave us, do not leave us!' was their cry.

"I too cried, 'Do not leave us; we will worship you—only stay!'

"Flowers burst from their seeds, and wrapped her in perfume, which said, 'Stay!' The Giant Anakim came down from Jupiter, bringing Gold and his comrades, and all the Spirits of the astral worlds who had followed him, and they all said, 'We will be thine for seven hundred years.' At last Death got off his pale horse and said, 'I will obey thee!' And they all fell on their faces at her feet: if you could but have seen them! They filled a vast plain, and all cried to her, 'We have fed thee; thou art our child; do not forsake us!'

"Life came up from the red waters and said, 'I will not desert thee!' Then, finding Seraphita speechless, she suddenly blazed like the sun, and exclaimed, 'I am the Light!'—'The light is there!' replied Seraphita, pointing to clouds where the archangels were astir. But she was worn out; Desire had broken her on the rack; she could only cry aloud, 'My God!'

"How many Angelic Spirits who have climbed the hill, and are on the point of reaching the summit, have stumbled on a stone that has made them fall and roll back into the depths!—All these fallen Spirits marveled at her constancy; they stood there a motionless chorus, weeping, and saying, 'Courage!' At last she had triumphed over Desire, unshaken to rend her in every Shape and Species. She remained praying; and when she raised her eyes, she saw the feet of the angels flying back to heaven."

"She saw the feet of the angels?" repeated Wilfrid.

"Yes," said the old man.

"This was a dream that she told you?" asked Wilfrid.

"A dream as real as that you are alive," replied David.

"I was there."

The old servant's calm conviction struck Wilfrid, who went away, wondering whether these visions were at all less

extraordinary than those of which Swedenborg wrote, and of which he had read the evening before.

"If spirits exist, they must surely act," said he to himself as he went into the manse, where he found the pastor alone.

"My dear pastor," said he, "Seraphita is human only in form, and her form is unaccountable. Do not regard me as mad or in love; conviction cannot be argued away. Convert my belief into a scientific hypothesis, and let us try to understand all this. To-morrow we will go to see her together."

"And then?" said the minister.

"If her eye knows no limitation of space, if her thought is the sight of the intellect, allowing her to apprehend the essence of things and to connect them with the general evolution of the universe; if, in a word, she knows and sees everything, let us get the Pythoness onto her tripod, and compel the eagle to spread its wings, by threats. Help me! I breathe a consuming fire; I must extinguish it, or be devoured by it. In short, I see my prey; I will have it."

"It will be a conquest difficult of achievement," said the minister, "for the poor girl is——"

"Is?"——said Wilfrid.

"Mad," said the pastor.

"I will not dispute her madness," said Wilfrid, "so long as you do not dispute her superiority. Dear Pastor Becker, she has often put me to the blush by her learning. Has she traveled much?"

"From her house to the fiord."

"She has never been away!" cried Wilfrid. "Then she must have read a great deal?"

"Not a page, not a jot. I am the only person in Jarvis who has any books. Swedenborg's writings, the only work in the hamlet, are here; she has never borrowed a single volume."

"Have you ever tried to converse with her?"

"Of what use would it be?"

"No one has dwelt under her roof?"

"She has no friends but you and Minna; no servant but David."

"And she has never learned anything of Science or Art?"

"From whom?" said the pastor.

"Then, when she discusses such matters very pertinently, as she has often done with me, what would you infer?"

"That the girl may, perhaps, during all these years of seclusion, have acquired such faculties as were possessed by Apollonius of Tyana, and by certain so-called wizards, who are burned by the Inquisition, which rejected the idea of second sight."

"When she talks Arabic, what can you say?"

"The history of medicine contains many accredited instances of women who spoke languages they did not understand."

"What can I do?" said Wilfrid. "She knows things concerning my past life of which the secret lay in me."

"We will see if she can tell me any thoughts that I have ever spoken to any one," said Pastor Becker.

Minna came into the room.

"Well, my child, and how is your Spirit-friend?"

"He is suffering, father," said she, bowing to Wilfrid. "The passions of humanity, tricked out in their false splendor, tortured him in the night, and spread incredible pomp before his eyes.—But you treat all these things as mere fables."

"Fables as delightful to him who reads them in his brain as those of the *Arabian Nights* are to ordinary minds," said the father, smiling.

"Then, did not Satan," she retorted, "transport the Saviour to the summit of the Temple and show Him the kingdoms at His feet?"

"The Evangelists," replied Becker, "did not so effectually correct their text but that several versions exist."

"You, then, believe in the reality of these apparitions?"

Wilfrid asked of Minna.

"Who can doubt that hears him tell of them?"

"Him?—Who?" asked Wilfrid.

"He who dwells there," said Minna, pointing to the castle.

"You speak of Seraphita?" said Wilfrid, surprised.

The girl hung her head, with a gentle but mischievous glance at him.

"Yes, you too take pleasure in confusing my mind.—Who is she? What is your idea of her?"

"What I feel is inexplicable," said Minna, coloring.

"You are both mad!" said the pastor.

"Then we meet to-morrow," said Wilfrid, as he left.

IV

THE CLOUDS OF THE SANCTUARY

THERE are spectacles to which all the material magnificence at man's command is made to contribute. Whole tribes of slaves or divers go forth to seek in the sands of the sea, in the bowels of the rocks, the pearls and diamonds that adorn the spectators. These treasures, handed down from heir to heir, have blazed on crowned heads, and might be the most voracious historians of humanity if they could but speak. Have they not seen the joys and woes of the greatest as well as of the humblest? They have been everywhere—worn with pride at high festivals; carried in despair to the money-lender; stolen amid blood and pillage; treasured in miracles of artistic workmanship contrived for their safe keeping. Excepting Cleopatra's pearl, not one has perished.

The great and the rich are assembled to see a king crowned—a monarch whose raiment is the work of men's hands, but who, in all his glory, is arrayed in purple less exquisite than that of a humble flower. These festivities, blazing with light, bathed in music through which the words of men strive to be heard in thunder,—all these works of man can be crushed by a thought, a feeling. The mind of man can bring

to his ken light more glorious, can make him hear more tuneful harmonies, show him among clouds the glittering constellations he may question; and the heart can do yet more! Man may stand face to face with a single being and find in a single word, a single look, a burden so heavy to be borne, a sight so intense, a sound so piercing, that he can but yield and kneel. The truest splendors are not in outward things, but in ourselves.

To a learned man, is not some secret of science a whole new world of wonders? But do the clarions of force, the gems of wealth, the music of triumph, the concourse of the crowd, do honor to his joy? No. He goes off to some remote nook, where a man, often pale and feeble, whispers a single word in his ear. That word, like a torch in an underground passage, lights up the whole of science.

Every human conception, arrayed in the most attractive forms that mystery can invent, once gathered round a blind man sitting in the mud by a roadside. The three worlds—the Natural, Spiritual, and Divine—were revealed to an unhappy Florentine exile; as he went he was escorted by the happy and by the suffering, by those who prayed and those who cursed, by angels and by the damned. When He who came from God, who knew and could do all things, appeared to three of His disciples, it was one evening at the common table of a poor little inn; there and then the Light broke forth, bursting material husks, and showing its spiritual power. They saw Him in His glory, and the earth clung to their feet no more than as the sandals they could slip off them.

The pastor, Wilfrid, and Minna were all three excited to alarm at going to the house of the extraordinary being they proposed to question. To each of them the Swedish castle was magnified into the scene of a stupendous spectacle, like those of which the composition and color are so skilfully arranged by poets, where the actors, though imaginary to men, are real to those who are beginning to enter into the spiritual world. On the seats of that amphitheatre the pastor beheld arrayed the dark legions of doubt, his gloomy ideas, his vicious

sylogisms in argument; he called up the various philosophical and religious sects, ever contentious, and all embodied in the shape of a fleshless system, as lean as the figure of Time—imagined by man—the old mower who with one hand raises the scythe, and in the other carries a meagre world, the world of human life.

Wilfrid saw there his first illusions and his last hopes; he imagined human destiny incarnate there and all its struggles; religion and its triumphant hierarchies.

Minna vaguely found heaven there, seen through a vista; love held up a curtain embroidered with mystical figures, and the harmonious sounds that fell on her ears increased her curiosity. Hence this evening was to them what the supper at Emman's was to the three travelers, what a vision was to Dante, what an inspiration was to Homer; to them, too, the three aspects of the world were to be revealed, veils rent, doubts dispelled, darkness lightened. Human nature in all its phases, and awaiting illumination, could find no better representatives than this young girl, this man, and these two elders, one of them learned enough to be sceptical, the other ignorant enough to believe. No scene could be simpler in appearance or more stupendous in fact.

On entering, shown in by old David, they found Seraphita standing by the table, on which were spread the various items constituting a Tea, a meal which takes the place in the north of the pleasures of wine-drinking, reserved for southern lands. Nothing certainly betrayed in her—or in him—a wondrous being who had the power of appearing under two distinct forms, nothing that showed the various forces she could command. With a homely desire to make her three guests comfortable, Seraphita bid David to feed the stove with wood.

"Good-evening, neighbors," said she. "Dear Pastor Becker, you did well to come; you see me alive, perhaps, for the last time. This winter has killed me.—Be seated, pray," she added to Wilfrid.—"And you, Minna, sit there," and she pointed to an armchair near the young man. "You have brought your work, I see. Did you find out the stitch? The

pattern is very pretty. For whom is it to be? For your father or for this gentleman?" and she turned to Wilfrid.

"We must not allow him to leave without some remembrance of the damsels of Norway."

"Then you were in pain again yesterday?" asked Wilfrid.

"That is nothing," she replied. "Such pain makes me sad; it is indispensable to escape from life."

"Then you are not afraid of dying?" said the minister, smiling, for he did not believe in her illness.

"No, dear pastor; there are two ways of dying—to some death means victory, to some it is defeat."

"And you think you have won?" said Minna.

"I do not know," said she. "Perhaps it is only a step more."

The milky radiance of her brow seemed to fade, her eyes hid under her lids, which slowly closed. This simple circumstance distressed the three inquirers, who sat quite still. The pastor was the boldest.

"My dear girl," said he, "you are candor itself; you are so divinely kind. I want more of you this evening than the dainties of your tea-table. If we may believe what some people say, you know some most wonderful things; and if so, would it not be an act of charity to clear up some of our doubts?"

"Oh yes!" said Seraphita, with a smile. "They say that I walk on the clouds; I am on familiar terms with the eddies in the fiord; the sea is a horse I have saddled and bridled; I know where the singing flower grows, where the talking light shines, where living colors blaze that scent the air; I have Solomon's ring; I am a fairy; I give my orders to the wind, and it obeys me like a submissive slave; I can see the treasures in the mine; I am the virgin whom pearls rush to meet, and —"

"And we walk unharmed on the Falberg," Minna put in.

"What, you too?" replied the Being with a luminous glance at the girl, which quite upset her. "If I had not the power of reading through your brows the wish that has brought you

here, should I be what you think I am?" she went on, including them all in her captivating gaze, to David's great satisfaction, and he went off rubbing his hands.—"Yes," she went on after a pause, "you all came overflowing with childish curiosity. You, my dear pastor, wondered whether it were possible that a girl of seventeen should know even one of the thousand secrets which learned men seek diligently with their noses to the ground instead of with their eyes raised to heaven! Now, if I were to show you how and where plant life and animal life mingle, you would begin to doubt your doubts.—You plotted to cross-question me, confess?"

"Yes, beloved Seraphita," said Wilfrid. "But is not such a desire natural to man?"

"And do you want to worry this child?" she said, laying her hand on Mimma's hair with a caressing gesture.

The girl looked up, and seemed to long to be merged in the Being before her.

"The word is given for all," the mysterious Being went on very gravely. "Woe to him who should keep silence even in the midst of the desert, thinking that none would hear. Everything speaks, everything hears here below. The word moves worlds.—I hope, Pastor Becker, not to speak in vain. I know what difficulties trouble you most: would it not be a miracle if I could at once apprehend all the past experiences of your conscience? Well, that miracle will be accomplished.—Listen to me: you have never confessed your doubts in their full extent; I alone, immovable in my faith, can set them before you, and frighten you at your own image. You are on the darkest declivity of doubt. You do not believe in God, and everything on earth is of secondary importance to the man who attacks the first cause of everything.

"Let us set aside the discussions thrashed out without result by false philosophers. Generations of Spiritualists have made no less vain efforts to disprove the existence of matter than generations of Materialists have made to disprove the existence of the Spirit. Why these contests? Does not man, as he is, afford undeniable proofs of both? Is he not an

tion of matter and spirit? Only a madman can refuse to admit an atom of matter in the human frame: when it is decomposed, natural science finds no difference between its elements and those of other animals. The idea which is produced in man by the power of comparing several different objects, on the other hand, does not seem to come within the domain of matter. On this I give no opinion: we have to deal with your doubts, not with my convictions.

"But to you, as to most thoughtful men, the relations which you have the faculty of discerning between things, in which the real existence is made certain to you through your senses, do not, I suppose, seem *material*. The natural universe, then, of things and beings meets in man with the supernatural Universe of likeness or difference which he can discern between the innumerable forms in nature—relations so various that they seem to be infinite: for if, till the present day, no one has been able to enumerate the created things on this earth only, what man can ever enumerate their relations to each other? Is not the small fraction with which you are familiar, in regard to the grand total, as an unit to the infinite?

"Hence here you find yourself already made aware of the existence of the infinite, and this necessarily leads you to conceive of a purely spiritual sphere. Hence, too, man is in himself sufficient evidence of these two modes of life: Matter and Spirit. In him ends a finite, visible universe; in him begins an infinite and invisible universe—two worlds that do not know each other. Have the pebbles of the fiord any cognizance of their relative shapes, are they conscious of the colors seen in them by the eye of man, do they hear the music of the ripples that dance over them? Let us enter up the gulf we cannot fathom, the unthinkable union of a material with a spiritual universe, the concept of a visible, ponderable, tangible creation, conterminous with an invisible, imponderable, intangible creation: absolutely dissimilar, separated by a void, united by indisputable points of contact, and meeting in a being who belongs to both! Let us, I say,

mingle in one world these two worlds, which, in your philosophy, can never coalesce, and which, in fact, do coalesce.

"However abstract man may call it, the relation which binds two things together must stamp its mark. Where? On what? We have not now to inquire to what degree of rarity matter may be reduced. If that were indeed the question, I do not see why He who has linked the stars together at immeasurable distances by physical laws, to veil His face withal, should not have created substances that could think, nor why you will not allow that He should have given thought a body.

"To you, then, your invisible, moral, or mental universe, and your visible, physical universe, constitute one and the same matter. We will not divide bodies from their properties, nor objects from their relations. Everything that exists, that weighs upon and overwhelms us from above and beneath us, before us or within us; all that our eyes or our minds apprehend, all that is named or nameless, must, to reduce the problem of Creation to the standard of your logic, be a finite mass of matter; if it were infinite, God could not be its master. Thus, according to you, dear pastor, by whatever scheme you propose to introduce God, who is infinite, into this finite mass of matter, God could no longer exist with such attributes as are ascribed to Him by man. If we seek Him through facts, He is not; if we seek Him through reason, still He is not; both spiritually and materially God is impossible. Let us hearken to the word of human reason driven to its utmost consequences.

"If we now conceive of God face to face with this stupendous whole, we find only two conditions of relationship possible: Either God and Matter were contemporaneous, or God was alone and pre-existent. If all the wisdom that has enlightened the human race from the first day of its existence could be collected in one vast brain, that monstrous brain could invent no third mode of being, short of denying both God and Matter. Human philosophers may pile up mountains of words and ideas. Religions may accumulate

systems and beliefs, revelations and mysteries, still we are led on to this terrible dilemma, and must choose one of two propositions it offers. However, you have not much choice, for each leads the human mind to scepticism.

The problem being thus stated, what signifies Spirit or Matter? What does it signify which way the worlds are moving if or *o* the Being who guides them is proved to be *o* *o*? Of what use is it to inquire whether man is advancing towards heaven or coming back from it, whether Creation is tending upwards towards the spirit, or downwards towards matter, if the worlds we question can give no answer? Of what consequence are theogonies and their armies, theologues and their dogmas, when, whichever alternative man chooses in answer to the problem, his God is no more?

Let us examine the first: Suppose God and matter to have been co-existent from the beginning. Can He be God who suffers the action and co-existence of a substance that is not Himself? On this theory God is but a secondary agent, constrained to organize matter. Who constrained Him? And as between that coarser other half and Him, who was to decide? Who paid the Great Workman for the *o* days' labor attributed to Him? If there were, indeed, some coercing force which was neither God nor matter, if God were compelled to make the machinery of the universe, it would be no less absurd to call Him God than to call a *o* set to turn a mill a Roman citizen. And, in fact, the difficulty is just as insoluble in the case of that Supreme Intelligence as in that of God Himself. It only carries the problem a step further back: and is not this like the Indian philosophers, who place the world on a tortoise, and the tortoise on an elephant, but cannot say on what their elephant's feet rest? Can we conceive that this Supreme Will, evolved from the conflict of God with matter—this *o* greater than God—should have existed during eternity without Willed what He Willed, granting that eternity can be divided into two periods? Whenever God may be, if He knew not what His future Will would be, what becomes of

His intuitive perceptions? And of these two eternities, which is the superior—uncreated eternity or created eternity?

“If God from all eternity willed that the world should be what it is, this fresh view of necessity, which is in harmony no doubt with the notion of a Sovereign Intelligence, implies the co-eternity of matter. Whether matter be co-eternal by the Divine Will, which must at all times be at one with itself, or whether it be independently co-eternal, since the power of God must be absolute, it perishes if He has not His free-will. He would always have found within Himself a supreme reason which would have ruled Him. Is God God if He cannot separate Himself from the works of His creation in subsequent as well as in anterior eternity?

“This aspect of the problem is then insoluble so far as cause is concerned. Let us examine it in its effects.

“If God the Creator, under compulsion to create the universe from all eternity, is inconceivable, He is no less so as perpetually one with His work. God, eternally constrained to exist in His creatures, is no less dishonored than in His former position as a workman. Can you conceive of a God who can no more be independent of His work than dependent on it? Can He destroy it without treason to Himself? Consider and make your choice: Whether He should some day destroy it, or not destroy it: either alternative is equally fatal to attributes, without which He cannot subsist. Is the world a mere experiment, a perishable mould which must be destroyed? Then God must be inconsistent and impotent. Inconsistent—for ought He not to have known the issue before making the experiment, and why does He delay destroying that which is to be destroyed? Impotent—or how else could He have created an imperfect world?

“And if an imperfect creation belies the faculties that man ascribes to God, let us, on the other hand, suppose it to be perfect. This idea is in harmony with our conception of a God of supreme intelligence who could make no mistake: but, then, why any deterioration? Why Regeneration? Then a perfect world is necessarily indestructible, its forms must be

imperishable; it can neither advance nor retrocede; it rolls on in an eternal orbit whence it can never deviate. Thus is God dependent on His work; thus it is co-eternal with Him, which brings us back to one of the propositions which most maliciously attacks God. If the universe is imperfect, it flows of advance and progress; if perfect, it is stationary. If it is impossible to conceive of a progressive God, not knowing from all eternity what the result would be of His creation, do we then admit a stationary God? Would not that be the apotheosis of matter, the greatest possible negation? Under the first hypothesis, God deceases by want of power; under the second, He deceases by the force of inertia.

Hence, alike in the conception and the execution of creation, to every honest mind the notion of matter as contemporaneous with God is a denial of God.

Compelled to choose between these two aspects of the question, in order to govern the nations, many generations of great thinkers have chosen the second. This gave rise to the dogma of two moral elements, as conceived of by the Magians, which has spread in Europe under the image of Satan contending with the Father of all. But are not this dogmatic formula and the endless dedications that are derived from it crimes of high treason to the divine Majesty? By what other name can we call a belief that makes the personification of Evil the rival of God, for ever struggling in the forces of a supreme intellect without any hope of victory? The laws of statics show that two forces thus placed must neutralize each other.

Now, turn to the other side of the problem: God was pre-existent and alone.

We need not reproduce the former arguments, which are equally strong in relation to the division of eternity into two periods—uncreated and created. We will also set aside the question of the motion or the immobility of worlds, and restrict ourselves to the inherent difficulties of this second thesis.

If God pre-existed alone, the universe proceeded from

Him: matter is the emanation of His essence. Then matter is not. Every form is but a veil hiding the Divine Spirit. Then, the world is eternal; then, the world is God! But is not this formula even more fatal than the former one to the attributes assigned to God by human reason? Does matter, as emanating from God, and always one with Him, account for the existing conditions of matter? How are we to believe that the Almighty, supremely good in His nature and His acts, could beget things so unlike Himself that He is not in all things and everywhere the same? Were there in Him certain evil constituents which He rejected from Him?—A conjecture more terrible than offensive or ridiculous, inasmuch as it includes the two theorems which, in our former argument, we proved to be inadmissible. God must be One, and cannot divide Himself without infringing the most important of His attributes. Is it possible to conceive of a portion of God which is not God?

“This hypothesis seemed so impious to the Roman Church, that she made God’s Omnipresence, even in the smallest fragments of the Eucharist, an article of Faith.

“How, then, are we to conceive of an Omnipotent Intelligence which yet cannot conquer? How unite it with Nature, unless by direct conquest? But Nature seeks and combines, reproduces, dies, and is born again: it is even more agitated in the creative effort than when all is in a state of fusion: it suffers and groans; it is ignorant, degenerate, does evil, makes mistakes, destroys itself, disappears, and begins again. How are we to justify the almost universal eclipse of the Divine element? Why is Death? Why was the spirit of evil, the monarch of this earth, sent forth from a supremely good God—good alike in His essence and His faculties, who could have produced nothing that was not like Himself?

“And if, setting aside this relentless issue which leads us at once to the absurd, we go into details, what purpose can we ascribe to the world? If all is God, all is at once effect and cause; or, more accurately, cause and effect do not exist. Like God, all is one; and you can discern no starting-point

no end. Can the real end be, possibly, a rotation of matter growing more and more rare? But whatever the end be, is not the mechanism of such matter proceeding from God and returning to God, a mere child's plaything? Why should He embody Himself so grossly? Under what form God most completely God? Which wins the day, spirit or matter, when neither of those modes of being can be wrong? Who can possibly discern God in this perennial toil by which He divides Himself into two natures—one omniscient, the other knowing nothing? Can you conceive of God as playing a young man, laughing His own labors to scorn, dying on Friday to rise again on Sunday, and carrying on the farce an age to age while knowing the end from all eternity; never telling Himself, the Creature, what He is doing as Creator?

The God of the former hypothesis, null as He is by sheer inertia, seems more possible—if we had to choose between impossibilities—than that stupid mocking God who destroys Himself when two portions of humanity meet weapon in hand. Curious as this ultimate expression of the second aspect of the system may be, it was that chosen by half the human race. Young nations that had created certain gay mythologies, these amorous nations were consistent; to them everything was a God, even fear and its cowardice, even crime and its channels. If we accept Pantheism, the faith of some great old man geniuses, who can tell where reason lies? Is it with a savage running free in the desert, clothed in his nakedness, lordly and always right in his actions whatever they may be, listening to the sun and talking to the sea? Is it with the civilized man, whose greatest pleasures are due to schools, who hews and hammers Nature to make the gun he carries on his shoulder, who has applied his intelligence to hasten the hour of his death, and create maladies that interrupt his pleasures? When the scourge of pestilence, or the roughshare of war, or the genius of the desert had passed over a spot of earth, annihilating everything, which came off best—the Nubian savage or the patrician of Thebes?

"Your scepticism permeates from above downwards. Your doubts include everything, the end as well as the means. If the physical world seems inexplicable, the moral world proves even more against God! Where, then, is progress? If everything goes on improving, why do we die as children? Why do not nations, at any rate, perpetuate themselves? Is the world that proceeded from God, that is contained in God, stationary? Do we live but once? Or do we live for ever? If we live but once, coerced by the advance of the Great All, of which we have no knowledge given us, let us do what we will! If we are eternal, let everything pass! Can the creature be guilty because it exists when changes are going on? If it sins at the moment of some great transformation, shall it be punished for it after having been the victim? What becomes of divine goodness if it refuses to place us at once in the realms of happiness—if such there be? What becomes of God's foreknowledge if He does not know the results of the trials to which He subjects us? What is this alternative proposed to man by all His creeds, between stewing in an eternal caldron and wandering in a white robe with a palm in his hand and a halo to crown him? Can this pagan invention be the supreme promise of God?

"And what magnanimous spirit but sees how unworthy of man and God alike is virtue out of self-interest, the eternity of joys offered by every creed to those who, during a few brief hours of existence, fulfil certain monstrous and often unnatural conditions? Is it not preposterous to endow man with vehement senses and then forbid his gratifying them?

"Besides, to what end these trivial objections when good and evil alike are negated? Does evil exist? If matter in all its manifestations is evil, evil is God.

"The faculty of reason, as well as the faculty of feeling, being bestowed on man for his use, nothing can be more pardonable than to seek a meaning in human suffering and to inquire into the future; if this rigid and rigorous logic leads us to such conclusions, what confusion is here! The world has then no stability; nothing moves on, and nothing stands

Everything changes, but nothing is destroyed; everything renews itself and reappears; for, if your mind cannot answerably prove an end, it is equally impossible to prove the annihilation of the smallest atom of matter: it may be transformed, but not destroyed. Though blind force may prove the atheist's position, intelligent force is inscrutable; for, if it proceeds from God, ought it to encounter any obstacles: ought it not to conquer them immediately?

"Where is God? If the living are not aware of Him, will the dead find Him?"

"Crumble into dust, O idolatries and creeds! Fall, O too noble keystones of the social arches, for ye have never regarded the destruction, the death, the oblivion, that have come upon all the nations of the past, however securely they were founded. Fall, O morality and justice! Our crimes are not relative, they are divine results of which the causes are unknown to us! Everything is God. Either we are God, or God is not! Child of an age of which each year has left on our brow the cold touch of its scepticism—Old Man! this is the sum total of your science and your long meditations!"

"Dear Pastor Becker, you have rested your head on the pillow of doubt, finding it the easiest solution, acting indeed as the majority of the human race. They say to themselves, 'We will think no more of this question if God will not vouchsafe us an algebraic demonstration for its solution, while He has given us so many that lead us safely up from the earth to the stars——'

"Now, are not these your secret thoughts? Have I missed them? Have I not, on the contrary, precisely stated them?—Whether the dogma of the two elementary principles, an antagonism in which God is destroyed by the very fact that He—no is Almighty—plays at a struggle; or the ridiculous Pantheism in which all things being God, God is no more—these two founts, whence flow the creeds to whose triumph the earth is devoted, are equally pernicious.

"There, between us, lies the two-edged axe with which you behold the white-haired Ancient of Days whom you enthroned on painted clouds."

"Now, give me the axe!"

The pastor and Walfred looked at the girl in a sort of dismay.

"Belief," said Seraphita in her gentle voice—for the man had been speaking hitherto—"belief is a gift! Belief is feeling. To believe in God, you must feel God. This sense is a faculty slowly acquired by the human being, as those wonderful powers are acquired which you admire in great men—in warriors, artists, men of science—those who act, those who produce, those who know. Thought, a bundle of the relations which you discern between different things, is an intellectual language that may be learned, is it not? Belief, a bundle of heavenly truths, is in the same way a language, but as far above thought as thought is above instinct. This language too can be learned.

"The believer answers in a single cry, a single sign; faith places in his hand a flaming sword which cuts and throws light on everything. The seer does not come down again from heaven; he contemplates it and is silent. There is a being who both believes and sees, who has knowledge and power, who loves, prays, and waits. That being is resigned, and aspires to the realm of light; he has neither the believer's lofty scorn, nor the Seer's dumbness; he both listens and replies. To him the doubt of the dark ages is not a lethal weapon, but a guiding clue; he accepts the battle in whatever guise; he can accommodate his tongue to every language; he is never wroth, he pities; he neither condemns nor kills, he redeems and comforts; he has not the harshness of an aggressor, but rather the mild fluidity of light which penetrates and warms and lights up every place. In his eyes scepticism is not impiety, is not blasphemy, is not a crime; it is a stage of transition whence a man must go forward towards the light, or back into the darkness.

"So now, dear Pastor, let us reason together. You do not believe in God. Why?—God, as you express it, is incomprehensible and inexplicable. I grant it. I will not retort that to comprehend God altogether is to be God. I will not tell

But if you deny what you think inexplicable simply to give it a right of affirming what seems to me believable. To you there is an evident fact dwelling within you. In you there is a power continuous with intelligence; and yet you think a human intelligence will end in darkness, in doubt, in thingness? Even if God seems to you incomprehensible and inexplicable, confess at least that in all physical phenomena you recognize in Him a consistent and exquisite craftsman.

"Then why should His logic end at man, as His most finished work? Though the question may not be convincing, it deserves some consideration at any rate. Though you deny it, to give a basis to your doubts, you happily can appreciate certain double-edged truths which demolish your arguments as effectually as your arguments demolish God.

We both admit that matter and spirit are two separate worlds, neither of which contains the other; that the spiritual world consists of infinite relations to which the finite material world gives rise; and that whereas no one on earth has ever been able to identify himself by a sheer effort of mind with the sum-total of earthly creations, all the more truly can he not rise to an apprehension of the relations which the spirit discerns between these creations. So I might have struck the matter with one blow by denying you the faculty of understanding God, just as you deny the pebbles by the absurd faculty of counting or of seeing themselves. How do you know that they may not deny the existence of man, although man uses them to build his house with?

"There is one fact which overthrows you—Infinite. If you feel it within you, how is it that you do not recognize the sequences? Can the finite fully apprehend the infinite? You cannot comprehend the relations which, by your own admission, are infinite, how can you comprehend the remoteness in which they are summed up? Order, of which the manifestation is one of your needs, being infinite, can your finite reason comprehend it?

"Nor need you inquire why man cannot comprehend all he

can conceive of, for he likewise can conceive of much that he cannot comprehend. If I were to prove to you that your mind is ignorant of everything that lies within its grasp, would you grant me that it is impossible for it to conceive of what lies beyond it? Should I not be justified, then, in saying, 'One of the alternatives which bring God to nought at the bar of your judgment must be true and the other false; Creation exists, you feel the need for an end; must not that end be a noble one? Now, if in man matter is contemporaneous with intelligence, why can you not be satisfied to grant that human intelligence ends where the light begins of those superior spheres for which is reserved the intuition of the God who, to you, is merely an insoluble problem?

"The species lower than man have no comprehension of the universe; you have. Why should there not be, above man again, species more intelligent than he? Before using his powers to take measure of God, would not man do well to know more about himself? Before defying the stars that give him light, before attacking transcendent truths, ought he not rather to verify the truths that immediately concern him?

"But I should answer the negations of doubt by negation. Well, then, I ask you: Is there here on earth a single thing so self-evident that I am bound to believe in it? I will show you in a minute that you believe firmly in things that can act and yet are not beings, that can give birth to thought and yet are not spirits, in living abstractions which the understanding cannot grasp under any shape, which nowhere exist, but which you can everywhere find; which have no possible names—though you have given them names; which, like the God in human form whom you conceive of, perish before the inexplicable, the incomprehensible, and the absurd. And I will ask you: If you admit these things, why do you reserve your doubts for God?

"You believe in Number as the foundation on which rests the edifice of what you call the exact sciences. Without number mathematics are impossible. Well, then, what impossible being, to whom life everlasting should be granted, could ever

dash counting—and in what sufficiently concise language could he utter—the numbers contained in the infinite number of which the existence is demonstrated by your reason. Ask the greatest human genius, and suppose him to sit for a thousand years leaning on a table, his head in his hands, what would he answer?

"You know neither where number begins, where it pauses, nor where it ends. Now you call it true, anon you call it false; by number only does anything exist; but for number no substance would be one and the same; it alone differentiates and modifies matter. Number is to your mind what it is to matter, an intangible agent. But will you then make a god of it? Is it a being? Is it a breath of God sent forth to organize the material universe, wherein nothing takes shape but as a result of divisibility which is an effect of number? Are the most minute as well as the most immense objects in creation distinguished from each other by quantity, quality, extension, and force,—are not these all conditions of number? That number is infinite is a fact proved to your intellect, but of which no material proof is obtainable. A mathematician will tell you that infinity of number is certain, but cannot be demonstrated. And, my dear Pastor, believers will tell you that God is Number endowed with motion, to be felt but not proved. He, like the unit, is the origin of number though having nothing in common with numbers. The existence of Number depends on that of the unit, which is not a number, but the parent of them all. And God, dear Pastor, is a stupendous Unit, having nothing in common with His creations, but their Parent nevertheless.

"You must grant me that you are equally ignorant as to where number begins or ends, and as to where created eternity begins or ends? Why, then, if you believe in number, should you deny God? Does not creation hold a place between the finite of inorganic substances and the infinite of the Divine hieres, as the unit stands between the infinite of fractions—truly termed decimals—and the infinite numbers you call whole numbers? Men alone on earth comprehend number,

the first step to the forecourt leading to God, and even there reason stumbles. What! you can neither measure nor grasp the primary abstraction proposed to you, and you want to apply your puny standard to the ends of God's purpose? What if I should cast you into the bottomless depths of Motion, the force which organizes number?

"If I were to tell you that the universe is nothing but Number and Motion, we should already, you see, be speaking a different language. I understand both terms; you do not. What, then, if I should go on to say that motion and number are generated by the Word? This term, the Supreme Reason of seers and prophets, who of old heard the voice of God that overthrew St. Paul, is a laughing-stock to you—you men, though your own visible works—communities, monuments, actions, and passions—all are the outcome of your own feeble Word; and though without speech you would still be no higher than the Orang of the woods, the great ape that is so nearly akin to the Negro.

"Well, you believe firmly in number and motion, inexplicable and incomprehensible as force and result, though I might apply to their existence the same logical dilemma as just now relieved you of the necessity of acknowledging that of God. You, a powerful reasoner, will surely relieve me of the necessity for proving that the Infinite must be everywhere the same, and that it is inevitably one? God alone is the Infinite, for there obviously cannot be two Infinites. If, to use words in their human sense, anything proved to you here on earth strikes you as infinite, you may be sure you have in that a glimpse of one aspect of God.

"To proceed: you have found for yourselves a place in the Infinite of number; you have fitted it to your stature by creating arithmetic—if you can be said to create anything—the basis on which everything is built up, even society. Arithmetic, or the use of number, has organized the moral world, just as number, the only thing in which your professing Atheists believe, organizes physical creation. This science of numbers ought to be absolute, like everything that is intrinsically

true, but it is, in fact, purely relative, it has no absolute existence. You can give no proof of its reality.

To begin with, though this science is apt at summing up organized substances, it is impotent as applied to organizing forces, since these are infinite, whereas the former are finite. Man, whose intellect can conceive of the Infinite, cannot deal with it as a whole; if he could, he would be God. Hence our arithmetic, as applied to finite things and not to the Infinite, is true in relation to the details you apprehend, but false in relation to the whole which you cannot apprehend. Though nature does not vary in her organizing forces and her elementary causes, which are infinite, she is never the same in her finite results. Hence in all nature you will find no two objects exactly alike.

Thus, in the order of nature, two and two can never really make four, since the units would have to be exactly equal; and you know that it is impossible to find two leaves alike on the tree, or two specimens alike of the same species of tree. This axiom of arithmetic then, which is false as regards visible nature, is no less false in the invisible nature of your abstractions, where there is the same dissimilarity in your units which are derived from the objects of the visible world, only extended in their relations: in fact, differences are even more strongly marked there than elsewhere. Everything there being modified by the temperament, the strength, the manners, and the habits of individuals, who are never alike, the most trifling matters are representative of personal character.

If man has ever succeeded in creating an unit, it was, no doubt, by assigning equal weight and value to certain pieces of gold. Well, add a rich man's ducat to a poor man's, and tell yourself that to the public treasury these are equal quantities; but in the eyes of a thoughtful man, one, morally speaking, is unquestionably greater than the other: one represents a month's happiness, the other the most transient of price. Two and two only make four in the sense of a false and monstrous abstraction.

"A fraction, again, has no existence in nature, since what you call a part is a thing complete in itself; and does it not often happen—and have we not proof of the fact—that the hundredth part of some substance may be stronger than what you call the whole? And if a fraction has no existence in the natural world, far less does it exist in the moral world, where ideas and feelings may be as various as the species of the vegetable kingdom, but are always a whole. The theory of fractions, then, is another concession of the mind. Number, with its 'infinitely small' and its 'infinite total,' is a power of which a small part only is known to you, while its extent evades you. You have built a little cottage in the infinitude of number; you have adorned it with hieroglyphics very learnedly designed and painted; and you have said, 'Everything is here!'

"From abstract number we will pass on to number as applied to solids. Your geometry states it as an axiom that a straight line is the shortest way from one point to another; and astronomy shows you that God has given motion only in curves. Here, then, in the same science, are two facts equally well proved—one by the evidence of your senses, aided by the telescope; the other by the testimony of your mind; but one contradicts the other. Man, who is liable to error, asserts one, and the Maker of the worlds—whom you have never found in error—contradicts it. Who can decide between rectilinear and curvilinear geometry?—between the theory of straight lines and the theory of curved lines? If, in His work, the mysterious Maker, who attains His ends with miraculous directness, only makes use of the straight line to divide it at a right angle and obtain a curve, man himself cannot rely on it: the bullet a man wishes to send in a straight line follows a curve, and when you want to hit a point in space with certainty you propel the ball on its cruel parabola. Not one of your learned men has arrived at the simple induction that the curved line is that of the material world, and the straight line that of the spiritual world; that one is the theory of finite creation, and the other the theory of the infinite.

Man alone—he alone here on earth having any consciousness of the infinite—can know the straight line; he alone, in a special organ, has the sense of the vertical. May not the predilection for curved lines in some men be an indication of the impurity of their nature, still too closely allied to the material substances which engender us? and may not the love for straight lines, seen in lofty minds, be in them a presentiment of heaven? Between these two lines lies a gulf as wide as between the Finite and the Infinite, between Matter and Spirit, between Man and the Idea, between Motion and the Thing moved, between the Creature and God. Borrow the wings of Divine Love and you may cross that gulf. Beyond it the revelation of the Word begins!

The things you call material are nowhere devoid of thickness; lines are the edges of solids having a power of action which you ignore in your theorems, and that makes them false in relation to bodies regarded as a whole; hence the constant destruction of human works, to which you have unwittingly given active properties. Nature knows nothing but solid bodies; your science deals only with combinations of surfaces. And so nature constantly gives the lie to all your laws: can you name one to which no fact makes an exception? The laws of statics are contradicted by a thousand incidents in physics; a fluid overthrows the most stupendous mountains, and so proves that the heaviest substances may be upheaved by imponderable agents. Your laws of acoustics and optics are nullified by the sounds you hear in your brain during sleep, and by the light of an electric flash, of which the rays are often overpowering. You do not know how light is brought to your intelligence, any more than you know the simple and natural process by which it is changed to ruby, sapphire, opal, and emerald on the neck of an Indian bird, while it lies dim and gray on the same bird under the misty sky of Europe, nor why it beams perpetually white here in the heart of the polar regions. You cannot tell whether color is a faculty with which bodies are endowed, or an effect produced by the diffusion of light.

"You believe the whole sea to be salt without having ascertained that it is so in its deepest places.

"You recognize the existence of various substances which traverse what you call the Void: substances intangible under any known form assumed by matter, and which meet and combine with it in spite of every obstacle. That being the case, you believe in the results obtained by chemistry, though as yet it knows no method of estimating the changes produced by the currents to and fro of those substances as they pass through your crystals and your instruments on the inappreciable waves of heat or of light, conducted or repelled by the affinities of metals or vitrified flint. You obtain no substances but what are dead, out of which you have driven the unknown force which resists decomposition in all earthly things, the force of which attraction, undulation, cohesion, and polarity are manifestations.

"Life is the mind of body; bodies are but a mode of detaining it, of delaying it in its transit; if bodies were themselves living things, they would be a cause; they would not die. When a man establishes the results of the motion of which every form of creation has its share in proportion to its power of absorbing it, you call him a Learned Man, as though genius consisted in explaining what exists. Genius should lift its eyes above effects. All your learned men would laugh if you should say to them, 'There is a certain connecting relation between two beings, such as that if one of them were here and the other in Java, they might feel the same sensation at the same instant, and be aware of the fact, and question and answer each other without a mistake.' And yet there are some mineral substances which exhibit sympathies as far reaching as that of which I speak. You believe in the power of electricity when it is fixed on the lodestone, but you deny it as emanating from the soul. According to you, the moon, whose influence over the tides seems to you proven, has none over the winds, over vegetation, or over men; it can move the sea and eat into glass, but it cannot affect the sick; it has undoubted effects on one-half of the human race; none on the other half. These are your most precious convictions.

"We may go further: You believe in physics; but your physics are based, like the Catholic religion on an act of faith. Do they not recognize an external force apart from bodies to which it imparts movement? You see its effects, but what is *it*? Where is it? What is its essence, its life? Has it any limits?— And you deny God!

"Thus most of your scientific axioms, though true in relation to man, are false in relation to the Whole. Science is *relative*, and you have divided it. To know the true sense of the laws of phenomena, would it not be necessary to know the correlations existing between the phenomena and the laws of the whole? There is in all things an appearance, a presentment, which strikes your sense; behind this presentment there is a *sub*—moving—the body, and the faculty. Where are the relations which hold things together studied or taught? None. Have you, then, no absolute finality? Your best attained theses rest on an analysis of the forms of matter, while the spirit is constantly neglected.

"There is a supreme science of which some men—too late—got a glimpse, though they dare not own it. These men perceive the necessity for considering all bodies, not merely from the point of view of their mathematical properties, but also from that of their whole relations and occult affinities.

"The greatest of you all discerned, towards the end of his life, that all things were at the same time cause and effect reciprocally; that the visible worlds were co-ordinated to each other and captive to invisible spheres. He groaned over having tried to establish absolute principles. When counting the worlds, like grains of sand scattered throughout the ether, he explained their connection by the laws of planetary and molecular attraction. You hailed that man.—Well, and I told you that he died in despair. Assuming that the centrifugal and centripetal forces, which he invented to account for the universe, were absolutely equal, the universe would stand still, and he insisted on motion, though in an undefined direction; but assuming the forces to be unequal, the worlds must at once fall into confusion. Thus his laws were not final;

there was another problem still higher than that of attraction, on which his spurious glory was founded. The pull of the stars against each other, and the centripetal tendency of their individual motion, did not hinder him from seeking the branch from which the whole cluster was hanging. Unhappy man; the more he extended space, the heavier was his load. He told you that every part was in equilibrium; but whither was the whole bound?

"He contemplated the space, infinite in the eyes of men, that is filled with the groups of worlds, of which a small number are registered by our telescopes, while its immensity is proved by the rapidity of light. This sublime contemplation gave him a conception of the infinitude of worlds, planted in space like flowers in a meadow, which are born like infants, grow like men, die like old men, which live by assimilating from their atmosphere the substances proper to nourish them, which have a centre and principle of life, which protect themselves from each other by an intervening space, which constitute a grand whole, that has its own life, its own destination.

"At this prospect the man trembled. He knew that life is produced by the union of the Thing with its first Principle; that death, or inertia—or gravitation—is caused by a rupture between the Thing and the motion proper to it; and he thus foresaw the crash of worlds, in ruins if God should withhold His Word. Then he set to work to seek the traces of that Word in the Apocalypse. You all thought him mad. Know this: he strove to earn forgiveness for his genius.

"Wilfrid, you came to request me to resolve equations, to fly on a rain-cloud, to plunge into the fiord and reappear as a swan. If science or miracle were the end of humanity, Moses would have left you a calculus of fluxions; Jesus Christ would have cleared up the dark places of science; His apostles would have told you whence come those immense trains of gas or of fused metals which rush revolving on a nucleus, solidifying as they seek a place in the ether, and are sometimes violently projected within range of a system where they are absorbed by a star, or crash into it by their shock, or dissolve it by the

infusion of deadly vapors. St. Paul, instead of bidding you to be in God, would have explained to you that nutrition is the secret bond among all creation, and the visible bond among all living animals. In our own day, the greatest miracle would be to square the circle, a problem which you pronounce impossible, but which has no doubt been solved in the progress of worlds by the intersection of some mathematical line, whose curves are apparent to the eye of spirits elevated to the highest spheres.

"Believe me, miracles are within us and not without us. Thus have natural effects been wrought, which the nations seemed to be supernatural. Would not God have been unjust if He had vouchsafed to show His power to some generations, and had refused it to others? The Brazen Rod belongs to all. Neither Moses nor Jacob, neither Zoroaster nor Paul, nor Pythagoras nor Swedenborg, neither the most obscure evangelists nor the most amazing of God's prophets, have been superior to what you might become. Only, nations have their day of faith. If positive science were indeed the end of all human effort, how is it—confess now—that every social community, every great centre to which men gather, is invariably set up by Providence? If civilization were the final cause of the human species, could intelligence perish? Would it perennially continue to be a purely individual possession?

"The greatness of all the nations that have ever been great has been founded on exceptions: when the exception ceased to be, the power was dead. Would not the Seers, the Prophets, the Evangelists, have laid their hand on science instead of relying on faith: would they not have hammered at your brains rather than have touched your hearts? They all came to drive the nations to God; they all proclaimed the way of life in the simple words which lead to the Heavenly Kingdom; and fired with love and faith, and inspired by the Word which governs over the nations, compels them, vivifies them, and uplifts them, they never used it for any human end. Your great geniuses, poets, kings, and sages are swallowed up with their towns, and the desert has buried them under a shroud of sand;

while the names of these good shepherds still are blessed and survive every catastrophe.

"We can never agree on any point. Gulfs lie between us. You are on the side of darkness, I live in the true light.

"Is this the word you desired of me? I utter it with joy; it may change you. Know, then, that there are sciences of Matter and sciences of the Spirit. Where you see bodies, I see forces tending towards each other by a creative impulse. To me the character of a body is the sign-manual of its first principles and the expression of its properties. These principles give rise to certain affinities which elude you, but which are connected with centres. The different species to which life is distributed are unfailing springs which communicate with each other. Each has its specific function.

"Man is at once cause and effect; he is nourished, but he nourishes in return. When you call God the Creator, you belittle Him. He did not, as you imagine, create plants, animals, and the stars; could He act by such various means? Must He not have proceeded by unity of purpose? He emitted principles which were compelled to develop in accordance with His general laws, and subject to the conditions of their environment.

"In point of fact, all the affinities are bound together by immediate similarities; the life of worlds is attracted to centres by a greedy aspiration, just as you are all driven by hunger to seek nourishment. To give you an instance of affinities linked to similarities: the secondary law on which the creations of your mind rest—music, a celestial art—is the active evidence of this principle: is it not an assemblage of sounds harmonized by number? Is not sound a condition of the air under compression, dilatation, and repercussion? You know of what the air is composed? Azote, carbon, and oxygen. Since you can produce no sound in a vacuum, it is evident that music and the human voice are the result of organic chemical elements, acting in unison with the same substances prepared within you by your mind, and co-ordinated by means of light, the great foster-mother of this globe; for can you

THE
LIBRARY
OF
MILTON
ERIKSON
UNIVERSITY

have cogitated on the quantities of nitre deposited by the clouds, on the discharge of thunder, on plants which derive from the air the elements they contain, and have failed to conclude that it is the sun that fuses and diffuses the subtle essence which nourishes all things here below? Swedenborg truly said, 'The earth is a man.'

"All your sciences of to-day, which make you so great in your own eyes, are a mere trifle compared with the light that floods the Seer.

"Cease, cease to question me; we speak a different language. I have used yours for once, to throw a flash of faith upon your souls, to cast a corner of my mantle over you, and tempt you away to the glorious regions of prayer. Is it God's part to stoop to you? Is it not yours rather to rise to Him? If human reason has so soon exhausted the limits of its powers merely by laying God out to prove His existence, without succeeding in doing so, is it not evident that it must seek some other way of knowing Him? That other way is in ourselves. The Seer and the believer have within themselves eyes more piercing than are those eyes which are bent on things of earth, and they discern a dawn.

"Understand this saying: Your most exact sciences, your boldest speculations, your brightest flashes of light, are but clouds. Above them all is the sanctuary whence the true light is shed."

She sat down and was silent; and her calm features betrayed not the least sign of the trepidation which commonly disturbs an orator after his least inflamed speech.

Wilfrid whispered into the pastor's ear, leaning over him to do so:

"Who told her all this?"

"I do not know," was the reply.

"He was milder on the Falberg," Minna remarked.

Seraphita passed her hands over her eyes, and said with a smile:

"You are very pensive this evening, gentlemen. You treat me and Minna like men to whom you would talk politics or

disens trade, while we are but girls to whom you should tell fairy-tales while drinking tea, as is the custom in our evenings in Norway.—Come, Pastor Becker, tell me some Saga which I do not know. That of Frithiof, in which you believe, and which you promised to tell me, or the story of the peasant's son who has a ship that speaks and has a soul? I dream of the frigate *Ellida*. Is it not on that fairy vessel that girls should sail the seas?"

"Since we have come down to Jarvis again," said Wilfrid, whose eyes were fixed on Seraphita as those of a robber hidden in the gloom are fixed on the spot where treasure lies, "tell me why you do not marry?"

"You are all born widowers or widows," replied she. "My marriage was decided on at my birth: I am betrothed——"

"To whom?" they all asked in a breath.

"Allow me to keep my secret," said she. "I promise, if our father will grant it, to invite you to that mysterious wedding."

"Is it to be soon?"

"I am waiting."

A long silence ensued.

"The spring is come," said Seraphita. "The noise of waters and of breaking ice has begun: will you not come to hail the first springtime of the new century?"

She rose and, followed by Wilfrid, went to a window which David had thrown open. After the long stillness of winter, the vast waters were stirring beneath the ice, and sang through the fiord like music; for there are sounds which distance glorifies, and which reach the ear in waves that seem to bring refreshment and light.

"Cease, Wilfrid," said she, "cease to cherish evil thoughts whose triumph will be a torment to endure. Who could fail to read your wishes in the sparkle of your eyes? Be good: take a step in well-doing! Is it not a step beyond the mere love of men to sacrifice yourself entirely to the happiness of the one you love? Submit to me, and I will lead you into a path where you will attain to all the greatness you dream of, and where love will be really infinite."

She left Wilfrid lost in thought.

"Can this gentle creature really be the prophetess who but a few flashed lightnings from her eyes, whose words thundered about the worlds, whose hand wielded the axe of Doubt in defiance of our sciences?" said he to himself. "Have we been asleep for these few minutes?"

"Minna," said Seraphitus, returning to the pastor's daughter, "the eagles gather where the dead lie, the turtle-dove flies to the springs of livingwater under green and peaceful groves. The eagle soars to the skies, the dove descends from them. Venture no more into regions where you will find neither fountains nor shade. If this morning you could not look into the gulf without destruction, keep your powers for him who will love you. Go, poor child, I am betrothed, as you know."

Minna rose and went with Seraphitus to the window, where Wilfrid still was standing. They could all three hear the Siegfried leaping under the force of the upper waters, which were bringing down the trees that had been frozen into the ice. The fiord had found its voice again. Illusion was over. They wondered at Nature bursting her bonds, and answering in noble harmonies to the Spirit whose call had awakened her.

When the three guests had left this mysterious being, they were filled with an indefinable feeling which was not sleep, nor torpor, nor astonishment, but a mixture of all three, which was neither twilight nor daybreak, but which made them long for light. They were all very thoughtful.

"I begin to think that she is a spirit veiled in human form," said the pastor.

Wilfrid, in his own room again, calmed and convinced, knew not how to contend with powers so divinely majestic.

Minna said to herself:

"Why will he not allow me to love him?"

V

THE FAREWELL

THERE is in man a phenomenon which is the despair of those reflective minds who endeavor to find some meaning in the march of social vicissitudes, and to formulate some laws of progress for the movement of intellect. However serious a fact may be, or, if supernatural facts could exist, however magnificent a miracle could be, publicly performed, the lightning flash of the fact, the thunderbolt of the miracle would be lost in the moral ocean, and the surface, rippled for an instant by some slight ebullition, would at once resume the level of its ordinary swell.

Does the Voice, to be more surely heeded, pass through an animal's jaws? Does the Hand write in strange characters on the cornice of the hall where the Court is reveling? Does the Eye light up the King's slumbers? Does the Prophet read the dream? Does Death, when summoned, stand in the luminous space where a man's faculties revive? Does the Spirit crush matter at the foot of the mystical ladder of the seven spiritual worlds hung one above another in space, and seen by the floods of light that fall in cascades down the steps of the heavenly floor? Still, however deep the inner revelation, however distinct the outward sign, by the morrow Balaam doubts both his ass and himself; Belteshazzar and Pharaoh call in seers to explain the sign—Daniel or Moses.

The Spirit descends, snatches a man above the earth, opens the seas and shows him the bottom of them, calls up vanished generations, gives life to the dry bones thickly strewn in the great valley; the Apostle writes the *Apocalypse*; and twenty centuries later human science confirms the Apostle and translates his figures of speech into axioms. What difference does it make? The mass of people live to-day as they lived yesterday, as they lived in the first Olympiad, as they lived the first day after creation, and on the eve of the great cataclysm.

MILTON

MILTON

UNIVERSITY

Doubt drowns everything in its waters. The same waves beat, with the self-same ebb and flow, on the human granite that leans in the sea of intellect.

Man asks himself whether indeed he saw what he saw, whether he really heard the words that were spoken, whether the fact was a fact, and the idea really an idea; and then he goes on his way, he thinks of his business, he obeys the inevitable servitor of Death—Forgetfulness, who throws his black cloak over the old humanity of which the younger has no remembrance. Man never ceases to move, to go on, to grow as a vegetable grows, till the day when the axe falls. If this flood-like force, this mounting pressure of bitter waters, hinders all progress, it also, no doubt, is a warning of death. None but the loftier spirits open to faith can discern Jacob's mystical dream.

After listening to the reply in which Seraphita, being so gently questioned, had unrolled the divine scroll, as an ocean fills a church with its roar, and shows the power of the musical universe by flooding the most inaccessible vaults with its solemn notes, playing, like light, among the frail wreaths of the capitals, Wilfrid went home, appalled at having seen the world in ruins, and, above the ruins, a light unknown, shed by the hand of that young creature.

On the following day he was still thinking of it, but his fears were allayed; he was not in ruins, nor even changed—his passions and ideas woke up fresh and vigorous.

He went to breakfast with the Minister, and found him sitting in the study of Jean Wier's treatise, which he had been looking through that morning to be able to reassure his visitor. With the childlike simplicity of a sage, the pastor had turned down the leaves at some pages where Jean Wier adduced authentic evidence demonstrating the possibility of such things as had happened the day before; for to the learned an idea is an event, whereas the greatest events are to them hardly an idea.

By the time these two philosophers had swallowed their third cup of tea, that mystical evening seemed quite natural.

The heavenly truths were more or less substantial arguments, and open to discussion. Seraphita was a more or less eloquent girl; allowance must be made for her exquisite voice, her enchanting beauty, her fascinating manner, all the oratorical skill by which an actor can put a world of feelings and ideas into a sentence which in itself is often quite commonplace.

"Pooh!" said the good minister, with a little philosophical grimace, as he spread a slice of bread with salt butter, "the answer to all these riddles is six feet beneath the mould!"

"At the same time," said Wilfrid, sugaring his tea, "I cannot understand how a girl of sixteen can know so many things; for she squeezed everything into her speech as if it were in a vise."

"But only read the story of the Italian girl who, at twelve years old, could speak forty-two languages, ancient and modern," said the pastor. "And again, that of the monk who read thought by smell. These are in Jean Wier, and in a dozen other treatises which I will give you to read, a thousand proofs rather than one."

"I daresay, my dear Pastor; but Seraphita remains to me a wife it would be divine joy to possess."

"She is all intellect," replied the minister dubiously.

Some days passed by, during which the snow in the valleys insensibly melted away; the greenery of the forests peeped through like a fresh growth; Norwegian nature made itself beautiful in anticipation of its brief bridal day. All this time, though the milder temperature allowed of open-air exercise, Seraphita remained in solitary seclusion. Thus Wilfrid's passion was enhanced by the aggravating vicinity of the girl he loved, and who refused to be seen. When the inscrutable being admitted Minna, Minna could detect the symptoms of an inward fever; Seraphita's voice was hollow, and her complexion was wan; whereas hitherto its transparency might have been compared by a poet to that of the diamond, it now had the sheen of the topaz.

"Have you seen her?" asked Wilfrid, who had prowled round the house, awaiting Minna's return.

"We shall lose him!" said the girl, her eyes filling with tears.

"Do not try to fool me!" cried the stranger, controlling the vehemence of tone that expressed his fury. "You can only love Seraphita as one girl loves another, not with such love as I feel for her. You cannot conceive what peril you would incur if there were anything to alarm my jealousy.—Why can I not go to see her? Is it you who raise difficulties?"

"I cannot think," said Minna, calm on the surface, but quaking with mortal terror, "what right you have to sound the depths of my heart.—Yes, I love him," she went on, summoning the courage of conviction to confess the faith of her soul. "But my jealousy, though natural to love, fears nobody here. Alas! What I am jealous of is some unconfessed feeling in which he is absorbed. Between him and me lies a space I can never abridge. I want to know whether the stars love him more than I, whether they or I would be the more eagerly devoted to his happiness? Why, why, should I not be free to declare my affection? In the presence of death we may all confess our attachment—and Seraphitus is dying."

"Minna, indeed you are under a mistake; the siren round whom my desires have so often hovered, who allows me to admire her as she reclines on her couch, so graceful, fragile, and suffering, is not a man."

"Nay," replied Minna, in some agitation, "he whose powerful hand guided me over the Falberg to the suter under the shelter of the Ice-cap up there"—and she pointed to the peak—"is certainly not a mere, weak girl. If you had but heard her prophesy! Her poetry is the music of thought. No young girl could have had the solemn depth of voice which stirred my soul."

"What certainty have you——?" Wilfrid began.

"None but that of my heart!" replied Minna in confusion, and hastily interrupting the speaker.

"Well, but I," cried Wilfrid, with a terrible glance of murderous eagerness and desire, "I, who know what the extent of my power is over me—I will prove your mistake."

At this moment, when words were rushing to Wilfrid's tongue as vehemently as ideas in his head, he saw Seraphita come out of the Swedish Castle, followed by David. The sight of her soothed his effervescent state.

"Look," said he; "none but a woman can have that grace and languor."

"He is ill; it is his last walk!" said Minna.

At a sign from his mistress, David left her, and she advanced towards Wilfrid and Minna.

"Let us go to the falls of the Sieg," said the mysterious being; it was the wish of a sufferer which all hasten to accede to.

A thin, white haze hung over the heights and dales of the fiord, and the peaks, glittering like stars, pierced above it, giving it the effect of a milky way moving onwards. Through this earth-born vapor the sun was visible as a globe of red-hot iron. In spite of these last freaks of winter, gusts of mild air, bringing the scent of the birch-trees, already covered with their yellow flowers, and the rich perfume exhaled by the larches, whose silky tufts were all displayed—breezes warm with the incense and the breathing of the earth testified to the exquisite springtime of Northern lands, the brief rapture of a most melancholy nature.

The wind was beginning to roll away the veil of mist that hardly hid the view of the gulf. The birds were singing.

Where the sun had not dried off the frost that trickled down the road in murmuring rills, the bark of the trees was pleasing to the eye by its fantastic appearance.

They all three went along the strand in silence. Wilfrid and Minna were lost in contemplation of the magical scene after their long endurance of the monotonous winter landscape. Their companion was pensive, and walked as though trying to distinguish one voice in the concert. They reached the rocks between which the Sieg tumbles, at the end of the long avenue of ancient fir-trees which the torrent had cut in meandering through the forest, a path covered in by a groined arch of boughs, meeting like those of a cathedral. From

hence the whole of the fiord was seen, and the sea sparkled on the horizon like a steel blade. At this instant the clouds washed, showing the blue sky. Down in the hollows and amid the trees the air was full of floating sparkles, the diamond dust swept up by a light breeze, and dazzling gems of drops were hanging at the tip of the branches of each pyramid. The torrent was rolling below; a smoke came up from the surface, tinted in the sunshine with every hue of light; its beams, decomposed, displayed perfect rainbows of the seven colors, like the play of a thousand prisms meeting and crossing there. This wild shore was curtained with various kinds of lichen, a rich web, sheeny with moisture, like some gorgeous hanging of silk. Heath, already in blossom, crowned the rocks with flowers in skilful disorder. All this stirring foliage, tempted by the living waters, hung their heads over the lake like hair; the larches waved their lace-like arms, as if embracing the pines, that stood rigid like careworn old men.

This luxuriant display was a contrast to the solemnity of the antique colonnades of the forests, range upon range on the hillside, and to the broad sheet of the fiord, in which the torrent drowned its fury at the feet of the three spectators. Beyond it all, the open sea closed in this picture, traced by the greatest of poets—Chance—to which we owe the medley of variety of creation when left, as it would seem, to itself. Jarvis was a speck almost lost in this landscape, in this immensity—sublime, as everything is, which, having but a brief existence, offers a transient image of perfection; for by a law fatal only to our sight, creations that appear perfect, the delight of our heart and of our eyes, have but one spring to live here.

At the top of that cliff these three beings might easily fancy themselves alone in all the world.

"How exquisite!" exclaimed Wilfrid.

"Nature sings its hymns," said Seraphita. "Is not this music delicious? Confess now, Wilfrid, no woman you ever knew could create for herself so magnificent a retreat. Here I experience a feeling that the sight of great cities rarely

inspires, and which makes me long to remain here, lying among these grasses of such rapid growth. Then, with my eyes on the sky, my heart laid bare, lost in the sense of immensity, I could let myself listen to the sighs of the flower, which, scarcely released from its primitive nature, would fain run about; and to the cries of the eider, aggrieved at having only wings, while I thought of the cravings of man, who has something of everything, and who also is for ever full of desires!—But this, Wilfrid, is a woman's poetic fancy! You can find a voluptuous thought in that hazy expanse of water; in those fantastic veils, behind which nature plays like some coquettish bride; and in this atmosphere, where she performs her green hair for her bridal. You would fain see the form of a naiad in that wreath of mist, and I, as you think, ought to hear a manly voice in the torrent."

"And is not love in it all, like a bee in a flower?" replied Wilfrid, who, seeing in her for the first time some trace of earthly feeling, thought it a favorable moment for the expression of his fervent affection.

"Always the same?" said Seraphita, laughing, Minna having left them; the girl was climbing a crag where she had seen some blue saxifrages.

"Always!" exclaimed Wilfrid. "Listen," he said, with an imperious glance that met a panoply of adamant, "you know not who I am, nor what my power is, nor what I demand. Do not reject my last entreaty. Be mine, for the sake of the world within your heart! Be mine, that my conscience may be pure, that a heavenly voice may sound in my ears and inspire me aright in the undertaking I have vowed to carry out, impelled by my hatred of the nations, but to be achieved for their welfare if only you are with me. What nobler mission may a woman dream of?—I came to these lands meditating a great scheme."

"And you are prepared to sacrifice it and its glories," said she, "to a very simple girl, whom you will love, and who will guide you into a peaceful path?"

"What do I care? I only want you! This is my secret."

he replied, going on with his speech. "I have traveled all over the North, the great workshop where the new races are produced who overspread the earth like floods of humanity sent forth to renew worn-out civilization. I wanted to have begun my work on one of these points, conquering there the ascendancy that force and intellect can assert over a small race; to have trained it to battle, to have declared war, and have sent it raging like a conflagration to consume Europe, while shouting to these 'Liberty!' to those 'Plunder!' to some 'Glory!' to others 'Pleasure!' I, standing meanwhile like the image of Fate, pitiless and cruel, moving like the storm which assimilates from the atmosphere the atoms of which the lightning is compounded, and feeding on men like a rapacious monster. I should then have conquered Europe: she is now at a period when she looks for the coming of the new Messiah, who is to devastate the world and to reform the nations. Europe can believe in no one but Him who will trample her under foot.

"Some day historians and poets would have justified my existence, have magnified me, have ascribed great ideas to me—to me, to whom this huge pleasantry, written in blood, is but revenge.

"But, dear Seraphita, what I have seen has disgusted me with the North; force here is too blind, and I crave for the Indies. A duel with a selfish, cowardly, and mercenary government fascinates me more. Besides, it is easier to arouse the imagination of the races that dwell at the foot of Caucasus than to convince the minds of men in these frozen lands. I am tempted to cross the Russian steppes, to reach the frontiers of Asia, to cover it as far as the Ganges with my victorious flood of human beings, and then I shall overthrow the English rule. Seven men, at different periods, have already carried out such a scheme. I shall renew Art, as the Saracens did when Mahomet cast them over Europe. I will not be so sordid a king as those who now govern the ancient provinces of the Roman Empire, quarreling with their subjects over custom-house dues. No, nothing shall arrest the flash of my

gaze or the storm of my speech! My feet, like those of Genghis Khan, shall cover a third of the globe; my hand shall grasp Asia as did that of Aurung Zeeb.

"Be my partner: take your seat, fair and lovely being, on a throne. I have never doubted my success, but with you to dwell in my heart, I should be certain of it."

"I have reigned already," said Seraphita.

The words were like the blow dealt by the axe of a skilful woodsman at the root of a sapling, felling it at once. Men alone can know what a storm a woman can rouse in a man's soul when he has been trying to impress her with his strength or his power, his intellect or his superiority, and the capricious fair nods her head and says, "Oh, that is nothing!" or, with a bored smile, observes, "I know all that," when power is as nought to her.

"What!" cried Wilfrid in despair, "the riches of Art, the wealth of the world, the splendor of a court——"

She checked him by a mere curl of her lips, and said:

"Beings more powerful than you are have offered me more."

"Well, have you no soul, then, that you are not fascinated by the prospect of consoling a great man who will sacrifice everything to dwell with you in a little home by the side of a lake?"

"Why," said she, "I am loved with a boundless love."

"By whom?" cried Wilfrid, going towards Seraphita with a frenzied gesture, as if to fling her into the foaming falls of the Sieg.

She looked at him; his arm dropped; and she pointed to Minna, who came running down, all rose and white, and as pretty as the flowers she carried in her hand.

"My child!" said Seraphitus, going forward to meet her.

Wilfrid stood on the edge of the cliff as motionless as a statue, lost in thought, longing to cast himself into the flow of the torrent, like one of the fallen trees that passed under his eyes and vanished in the abyss beneath.

"I gathered them for you," said Minna, giving the nose-

lay to the being she adored. "One of them—this one," said she, picking out a particular blossom, "is like the flower we gathered on the Falberg."

Seraphitus looked at the blossom and then at Minna.

"Why do you question me thus? Do you doubt me?"

"No," said the girl, "my confidence in you is unbounded. While you are far more beautiful to me than this beautiful scenery, you also seem to me to be superior in intelligence to all the rest of humanity. When I have been with you, I seem to have communed with God. I only wish——"

"What?" asked Seraphitus, with a flashing look that revealed to the girl the vast distance that divided them.

"I wish I could suffer in your stead."

"This is the most dangerous of Thy creatures," thought Seraphitus. "Is it a criminal thought, O God, to long to present her to Thee?—Have you forgotten," he said aloud, "all I told you up there?" and he pointed upwards to the peak of the Ice-cap.

"Now he is terrible again!" thought Minna with a shudder.

The roar of the Sieg formed an accompaniment to the thoughts of these three beings, who stood together for a few minutes on a projecting slab of rock, parted, as they were, by immeasurable gulfs in the spiritual world.

"Teach me then, Seraphitus," said Minna, in a voice as silvery as a pearl and as gentle as the movements of a sensitive plant. "Teach me what I must do to avoid loving you? Who could fail to admire you? And love is the admiration that is never tired."

"Poor child!" said Seraphitus, turning pale, "only one being can be loved thus."

"Who is that?" asked Minna.

"You shall know!" was the reply in the weak voice of one who lies down to die.

"Help! He is dying!" cried Minna.

Wilfrid hastened forward, and seeing this being reclining peacefully on a block of gneiss over which time had thrown its carpet of velvet, its glistening lichens, and dusky mosses, astrous in the sunshine,—

"She is lovely!" he exclaimed.

"This is the last glance I may give to nature in travail," said Seraphita, collecting all her strength to rise. She went to the edge of the cliff, whence she could see the whole of the sublime landscape, but lately wrapped in its mantle of snow, now full of life, green and flowery.

"Farewell," said she, "oh, burning hotbed of love! whence everything tends from the centre to the utmost circumference, while the extremities are gathered up, like a woman's hair, to be spun into the unknown plait by which thou art linked, in the invisible ether, to the Divine Idea!

"Behold him who is bending over the furrow, watered with his sweat, and pausing for an instant to look up to heaven; behold her who gathers the children in to feed them from her breast; him who knots the ropes in the fury of the tempest; her who sits in the niche of a rock awaiting her father; and, again, all those who hold out their hands for help after spending their life in thankless toil? Peace and courage to them all, and to all farewell!

"Do you hear the cry of the soldier who dies unknown, the wrath of the man who laments, disappointed, in the desert? Peace and courage to all, to all farewell! Farewell, you who die for the kings of the earth; but farewell, too, ye races without a native land, and farewell, lands without a people—seeking each other. Farewell, above all, to thee, sublime exile, who knowest not where to lay thy head! Farewell, dear innocence, dragged away by the hair of your head for having loved too well! Farewell, mothers sitting by your dying sons! Farewell, holy, broken-hearted wives! Farewell, O ye who are poor, young, weak, and suffering, whose woes I have so often made my own! Farewell, all ye who gravitate in the sphere of instinct, suffering there for others!

"Farewell, ye discoverers who seek the East through the thick darkness of abstractions as grand as first principles; and ye martyrs of thought, led by thought to the true light! Farewell, realms of inquiry, where I can hear the moans of insulted genius, the sigh of the sage to whom light comes—too late!

"I perceive the angelic harmonies, the wafted fragrance, the incense from the heart exhaled by those who move on, praying, comforting, diffusing divine light and heavenly balm to sorrowing souls. Courage, Choir of Love! to whom the nations cry, 'Comfort us! Protect us!' Courage, and farewell!"

"Farewell, rock of granite, thou shalt become a flower; farewell, flower, thou shalt be a dove; farewell, dove, thou shalt be a woman; farewell, woman, thou shalt be Suffering; farewell, man, thou shalt be Belief; farewell, you, who shall be all love and prayer!"

Exhausted by fatigue, this inexplicable being for the first time leaned on Wilfrid and Minna to support her back to her house. Wilfrid and Minna felt some mysterious contagion from her touch. They had gone but a few steps when they met David in tears.

"She is going to die; why have you brought her here?" he exclaimed from afar.

Seraphita was lifted up by the old man, who had recovered the strength of youth, and he flew with her to the door of the Swedish castle, like an eagle carrying some white lamb to his eyrie.

VI

THE ROAD TO HEAVEN

On the day after Seraphita had had this foretaste of her end, and had bidden farewell to the earth, as a prisoner looks at his cell before quitting it for ever, she was suffering such pain as compelled her to remain in the absolute quietude of those who endure extreme anguish. Wilfrid and Minna went to see her, and found her lying on her couch of furs. Her soul, still shrouded in the flesh, shone through the veil, leaching it, as it were, from day to day. The progress made by the spirit in undermining the last barrier which divided

it from the infinite was called sickness; the hour of life was named death. David wept to see his mistress suffering, and refused to listen to her consolations; the old man was as unreasonable as a child. The pastor was urgent on Seraphita to take some remedies; but all was in vain.

One morning she asked for the two she had been so fond of, telling them that this was the last of her bad days. Wilfrid and Minna came in great alarm; they knew that they were about to lose her. Seraphita smiled at them, as those smile who are departing to a better world; her head drooped like a flower overweighted with dew, which opens its cup for the last time and exhales its last fragrance to the air. She looked at them with sadness, of which they were the cause; she had ceased to think of herself, and they felt this without being able to express their grief, mingled as it was with gratitude.

Wilfrid remained standing, silent and motionless, lost in such contemplation as is suggested by things so vast that they make us understand, here on earth, the Supreme Immensity. Minna, emboldened by the weakness of this powerful being, or perhaps by her dread of losing her beloved for ever, bent down and murmured, "Seraphitus—let me follow you!"

"Can I hinder you?"

"But why do you not love me enough to remain here?"

"I could not love anything here."

"What, then, do you love?"

"Heaven."

"Are you worthy of heaven if you thus despise God's creatures here?"

"Minna, can we love two beings at the same time? Is the Best-beloved really the Best-beloved if He does not fill the whole heart? Ought He not to be the first and last and only One? Does not she who is all love quit the world for her Beloved? Her whole family becomes but a memory; she has but one relation—it is He! Her soul is no longer her own, but His! If she keeps anything within her that

is not His, she does not love; no, she does not love! Is loving half-heartedly loving at all? The voice of the Beloved makes her all glad and flows through her veins like a purple tide, redder than the blood; His look is a light that flashes through her, she is fused with Him; where He is all is beautiful. He is warmth to her soul, He lights everything; near Him, is it ever cold or dark to her? He is never absent; He is always within us, we think in Him, with Him, for Him. That, Minna, is how I love Him."

"Whom?" said Minna, gripped by consuming jealousy.

"God!" replied Seraphitus, whose voice flashed upon their souls like a beacon light of freedom blazing from hill to hill—"God, who never betrays us! God, who does not desert us, but constantly fulfils our desires, and who alone can permanently satisfy His creatures with infinite and unmixed joys! God, who is never weary, and who only has smiles! God, ever new, who pours His treasures into the soul, who purifies it without bitterness, who is all harmony, all flame! God, who enters into us to blossom there, who fulfils all our aspirations, who never calls us to account if we are His, but gives Himself wholly, ravishes us, and expands and multiplies us in Himself—God, in short!

"Minna, I love you because you may be His! I love you because if you come to Him you will be mine."

"Then lead me to Him," said she, kneeling down. "Take me by the hand; I will leave you no more."

"Lead us, Seraphita," cried Wilfrid vehemently, coming forward to kneel with Minna. "Yes, you have made me thirst for the Light and thirst for the Word; I thirst with the love you have implanted in my heart, I will cherish your soul in mine; impart your Will, and I will do whatsoever you bid me do. If I may not win you, I will treasure every feeling that you can infuse into me as part of you! If I cannot be united to you but by my strength alone, I will cling as flame clings to what it consumes—Speak!"

"Angel!" cried the incomprehensible being, with a look that seemed to enfold them in an azure mantle. "Angel! heaven is thine inheritance!"

And a great silence fell after this cry, which rang in the souls of Wilfrid and Minna like the first chord of some celestial symphony.

"If you desire to train your feet to walk in the way that leads to heaven, remember that the first steps are rough," said the suffering soul. "God must be sought for His own sake. In that sense He is a jealous God, He will have you altogether His; but when you have given yourself to Him, He never abandons you. I will leave you the keys of the kingdom where His light shines, where you will everywhere be in the bosom of the Father, in the heart of the Bridegroom. No sentinel guards the gates; you can enter from any side; His palace, His treasures, His sceptre, nothing is forbidden; He says to all, 'Take them freely!' But you must *will* to go thither. You must start as for a journey, leave your home, give up your plans, bid farewell to your friends—father, mother, sister, even the infant brother that cries—an eternal farewell, for you will never return, any more than martyrs bound for the stake returned to their homes; you must, in short, strip yourself of the feelings and possessions to which men cling; otherwise, you will not be wholly given up to your enterprise.

"Do for God what you would have done for your ambitious schemes, what you do when you take up an art, what you did when you loved a creature more than Him, or when you were studying some secret of human knowledge. Is not God Knowledge itself, Love itself, the Fount of all poetry? Is not His treasure a thing to covet? His treasure is inexhaustible, His poetry is infinite, His love unchangeable, His knowledge infallible and full of mysteries. Cling to nothing, then; He will give you All! Yes, in His heart you will find possessions beyond all compare with those you leave on earth.

"What I tell you is the truth. You will have His power, you will be allowed to use it as you use anything that belongs to your lover or your mistress.

"Alas! most men doubt, lack faith, will, and perseverance.

Though some set out on the road, they presently look back and return. Few are they who know how to choose between these two extremes—to go or to stay; heaven or the nether-world. All hesitate. Weakness leads to wandering, passion to evil ways, vice as a habit clogs the feet, and man makes no progress towards a better state.

“Every being passes a preliminary life in the Sphere of Instinct, laboring with endless toil to amass earthly treasures, only to recognize their futility at last. But how many times must we live through this first life before quitting it fit to begin another stage of trial in the Sphere of Abstractions, where the mind is exercised in false science, and the spirit is at last weary of human speech—for, matter being exhausted, the spirit prevails? How many forms must the being elect to heaven wear out, before he has learned the preciousness of silence, and of the solitude whose star-strewn steppes are the floor of the spiritual world? It is after testing and trying the void that his eyes turn to the right path. Then there are other existences to be worn through or ever he may reach the road where the Light shines.

“Death marks a stage on this journey. After that, his experience is in a reversed order; it takes a whole life, perhaps, to acquire the virtues that are the antithesis of the errors in which he has previously lived.

“Thus, first we live the life of suffering, where torments make us thirst for love. Next comes the life of loving, where devotion to the creature teaches us devotion to the Creator; where the virtues of love, its thousand sacrifices, its angelic hope, its joys paid for by grief, its patience and resignation, excite an appetite for things divine. After this comes the life during which we seek, in silence, the traces of the Word, and become humble and charitable. Then the life of high desire; finally, the life of prayer. There we find eternal sunshine; there are flowers, there is fruition!

“The qualities we acquire, and which slowly grow up in us, are the invisible bonds binding each of these existences to the next; the soul alone remembers them, since matter has

no memory for spiritual things. The mind alone preserves a tradition of former states. This unbroken legacy of the past to the present, and of the present to the future, is the secret of human genius: some have the gift of form, some the gift of number, some the gift of harmony; these are all steps in the way to the Light. Yes, whoever possesses one of these gifts, touches the infinite at one spot.

"The Word, of which I have here uttered a few axioms, has been distributed over the earth, which has reduced it to powder, and infused it into its works, its doctrines, its poetry. If the tiniest speck of it shines on a work, you say, 'This is great; this is true; this is sublime!' And that mere atom vibrates within you, giving you a foretaste of heaven. Thus, one has sickness, to divide him from the world; another has solitude, bringing him near to God; a third poetry; in short, everything that throws you in on yourself, striking you and crushing you, is a ringing call from the Divine Sphere.

"When a being has traced the first furrow straight, it is enough to make the others by: one single profound thought, a voice once heard, an acute pang, a single echo that finds the Word in you, changes your soul for ever. Every road leads to God; hence you have many chances of finding Him if you walk straight on. When the happy day dawns that finds you with your foot on the road, starting on your pilgrimage, the earth knows no more of you, it understands you no more, you are no longer in harmony with it, it rejects you.

"Those who come to know these things, and who speak a few utterances of the true Word, find not where to lay their head; they are hunted like wild beasts, and often perish on the scaffold amid the rejoicing of the assembled populace; but angels open the gates of heaven to them. So your destination is a secret between you and God, as love is a secret between two hearts. You are as the hidden treasure over which men trample, greedy for gold, but not knowing that it is there.

"Your life is one of incessant activity. Each act has a

purpose that tends to God, just as when you love, your acts and thoughts are full of the creature you love; but love and its joys, love and its sensual pleasures, is but an imperfect image of the infinite love that unites you to the Celestial Bridegroom. Every earthly joy is succeeded by anguish and dissatisfaction; for love to bring no disgust in its train, Earth must quench it at the fiercest, or ever you see the ashes; but God transforms our miseries into raptures, joy is multiplied by itself, it constantly increases, and knows no bounds.

Thus, in the earthly life a transient love is ended by enduring tribulations; whereas, in the spiritual life, the tribulations of a day end in infinite joys. Your soul is for ever God. You feel God close to you, in you; He gives a flavor of holiness to all things, He shines in your soul. He seals you with His sweetness, He weans you from the earth for His own sake, and makes you care for it for His sake by suffering you to use His power. You do, in His name, the works He inspires you to do; you wipe away tears; you act for Him; you have nothing of your own; like Him, you love all creatures with inextinguishable love; you long to see them marching towards Him, as a truly loving woman would long to see all the nations of the earth obedient to her Beloved.

The last life—that in which all previous lives are summed up—is the life of prayer; in it every power is strung to the highest pitch, and its merits will open the gates of heaven to the being made perfect. Who can make you understand the greatness, the majesty, the power of prayer? Oh that the voice may be as thunder in your hearts, and that it may engage them! Be now, forthwith, what you will become afterwards. There are certain privileged beings—prophets, seers, angels, martyrs, all who suffer for the Word or who have declared it—these souls cross the human spheres at a single bound, and rise at once to prayer. So, too, do those who are consumed by the flame of faith. Be ye then such a daring pair! God accepts such temerity; He loves those who take Him with violence, He never rejects such as can

force their way to Him. Understand this: Desire, the torrent of will, is so potent in a man, that a single jet forcibly emitted is enough to win anything, a single cry is often enough when uttered under the stress of faith. Be ye one of those beings, full of force, will, and love! Be victorious over the earth! Let the hunger and thirst for God possess you wholly; run to Him as the thirsting hart runs to the water-brook. Desire will give you wings; tears, the flowers of repentance, will fall like a heavenly baptism, whence your nature will come forth purified. From the bosom of these waters leap into prayer!

"Silence and meditation are efficacious means of entering on this road; God always reveals Himself to the solitary and contemplative man. By this method the necessary separation is effected between matter, which has so long held you shrouded in darkness, and the spirit, which is born in you and gives you light, and day will dawn in your soul. Your broken heart receives the light which floods it; you no longer feel convictions, but dazzling certainties. The poet has expression, the sage meditates, the righteous man acts; but he who is on the frontier of the divine worlds prays, and his prayer is expression, meditation, and action all in one! Yes, his prayer contains everything, includes everything; it completes your nature by showing you the Spirit and the Way.

"Prayer is the fair and radiant daughter of all the human virtues, the arch connecting heaven and earth, the sweet companion that is alike the lion and the dove; and prayer will give you the key of heaven. As pure and as bold as innocence, as strong as all things are that are entire and single, this fair and invincible queen rests on the material world; she has taken possession of it; for, like the sun, she casts about it a sphere of light. The universe belongs to him who will, who can, who knows how to pray; but he must will, he must be able, and he must know how—in one word, he must have power, faith, and wisdom. And, indeed, when prayer is the outcome of so many trials, it is the consummation of all truth, of all power, of all emotion. The offspring of the

aborious, slow, and persistent development of every natural property, and alive by the divine insuflation of the Word, she has enchantments in her hand, she is the crown of worship—neither material worship, which has its symbols, nor spiritual worship, which has its formulas, but worship of the divine order.

"We do not then say prayers; prayer lights up within us, and is a faculty which acts of itself: it acquires the vital activity which lifts it above all forms; it links the soul to God, and you are joined to Him as the root of a tree is joined to the earth; the elements of things flow in your veins, and you live the life of the worlds themselves. Prayer bestows external conviction by enabling you to penetrate the world of matter through a cohesion of all your faculties with elementary substances; it bestows internal conviction by evolving your very essence, and mingling it with that of the spiritual spheres.

"To pray thus you must attain to absolute freedom from the flesh; you must be refined in the furnace to the purity of a diamond; for that perfect communion can only be achieved by absolute quiescence, the stilling of every storm. Yes, prayer, literally an aspiration of the soul set wholly free from the body, bears up every power, applying them all to the constant and persistent union of the visible and the invisible. When you possess the gift of praying without weariness, with love, assurance, force, and intelligence, your spiritualized nature soon attains to power. It passes beyond everything, like the whirlwind or the thunder, and partakes of the nature of God. You acquire alacrity of spirit; in one instant you can be present in every region; you are borne, by the Word itself, from one end of the world to the other. There is a harmony—you join in it; there is a light—you see there is a melody—its counterpart is in you. In that same you will feel your intellect expanding, growing, and its insight reaching to prodigious distances; in fact, to the spirit, time and space are not. Distance and duration are proportions proper to matter; and spirit and matter have nothing in common.

"Although these things proceed in silence and stillness, without disturbance or external emotion, everything is action in prayer; but vital action, devoid of all substantiality, refined like the motion of worlds into a pure and invisible force. It comes down from above like light, and gives life to the souls that lie in its rays, as nature lies in those of the sun. It everywhere resuscitates virtue, purifies and sanctifies action, peoples the solitude, and gives a foretaste of eternal bliss. When once you have known the ecstasy of the divin transport that comes of your internal struggles, there is no more to be said; when once you have grasped the sistrum on which to praise God, you will never lay it down. Hence the isolation in which angelic spirits dwell and their scorn of a life that constitutes human joys.

"I say unto you, they are cut off from the number of those who must die; if they understand their speech, they no longer understand their ideas; they are amazed by their doings, by what is termed politics, by earthly laws and communities; to them there are no mysteries, nothing but truth. Those who have attained the degree at which their eyes can discern the gates of heaven, and who, without casting a single glance behind, without expressing a single regret, can look down upon the worlds and read their destinies,—those, I say, are silent, and wait and endure the last conflict; the last is the hardest, resignation is the supreme virtue. To dwell in exile and make no complaint, to have no care for things on earth and yet to smile, to belong to God and be left among men!

"Do you not plainly hear the voice that cries to you, 'On! on!' Often in a celestial vision the angels descend and wrap you in song. Then you must see them soar back to the hive without a tear, without a murmur. To murmur would be to fail. Resignation is the fruit that ripens at the gate of heaven. How impressive and beautiful are the calm smile, the unruffled brow of the resigned creature! How radiant the light that adorns his face! Those who come within his range grow better; his look is penetrating and pathetic. He triumphs merely by his presence, more eloquent in his silence

than the prophet in his speech. He stands alert like a faithful dog listening for his master.

Stronger than love, more eager than hope, greater than resignation is the adorable maiden who, prone on the ground, clings for an instant to the palm she has won by leaving the print of her pure white feet; and when she is no more, we come in crowds and say, 'Behold!' God preserves her as an image, and at her feet creep all the shapes and shapes of animal life seeking their way. Now and again she smiles and sheds the light that emanates from her hair, and when she speaks, and we listen; and all say to one another, 'A miracle!'

Often she triumphs in the name of God; men in their rage deny her and put her to death; she lays down her head and smiles at the stake after saving the nations!

How many pardoned angels have stepped from martyrdom to heaven! Sinai and Golgotha are not here nor there. The Christ is crucified everywhere, and in every sphere. Sighs of prayer go to God from every world. The earth on which we live is the field of the harvest; humanity is but a species in the world where flowers are grown for heaven.

In short, God is everywhere the same, and it is easy everywhere to go to Him by prayer."

After these words, falling as from the lips of a second martyr in the desert, and stirring the souls they pierced like arrows shot by the fiery word of Isaiah, the Being was left to collect some little remaining strength. Neither I nor Minna dared to speak. Then on a sudden HE began to die.

Soul of the universe, oh God, whom I love for Thyself!
 O Judge and Father, gauge a fervor that knows no limit
 Thy infinite goodness! Impart to me Thy essence
 Thy faculties, that I may be more truly Thine! Take
 that I may no longer be my own. If I am not duly
 purified, cast me back into the furnace. If I am not finely
 tilled, let me be made into some useful ploughshare or
 glorious sword. Grant me some glorious martyrdom to

proclaim Thy word. Even if Thou reject me, I will bless Thy justice. If my exceeding love may win in a moment what hard and patient labor may not obtain, snatch me up in Thy chariot of fire! Whether Thou shalt grant me to triumph or to suffer again, blessed be Thou! But if I suffer for Thee, is not that a triumph! Take me—seize, snatch, drag me away! Or, if Thou wilt, reject me! Thou art He whom I worship, and who can do no wrong.—Ah!” he cried after a pause, “the bonds are breaking. Pure spirits, holy throng, come forth from the depths, fly over the surface of the luminous flood! The hour has struck, come, gather round me. We will sing at the gates of the sanctuary, our chants shall disperse the last lingering clouds. We will unite to hail the morn of everlasting day. Behold the dawn of the true Light! Why cannot I take my friends with me?—Farewell, poor earth, farewell!”

VII

THE ASSUMPTION

THIS last hymn was not uttered in words, nor expressed by gestures, nor by any of the signs which serve men as a means of communicating their thoughts, but as the soul speaks to itself; for, at the moment when Seraphita was revealed in her true nature, her ideas were no longer enslaved to human language. The vehemence of her last prayer had broken the bonds. Like a white dove, the soul hovered for a moment above this body, of which the exhausted materials were about to dissolve.

The aspiration of this soul to heaven was so infectious, that Wilfrid and Minna failed to discern death as they saw the radiant spark of life.

They had fallen on their knees when Seraphitus had turned to the dawn, and they were inspired by his ecstasy.

The fear of the Lord, who creates man anew and purges him of his dross, consumed their hearts. Their eyes were closed to the things of the earth, and opened to the glories of heaven.

Though surprised by the trembling before God which overcame some of those seers known to men as prophets, they still trembled, like them, when they found themselves within the circle where the glory of the Spirit was shining.

Then the veil of the flesh, which had hitherto hidden him from them, insensibly faded away, revealing the divine substance. They were left in the twilight of the dawn, whose light prepared them to see the true light, and to hear the living word without dying of it.

In this condition they both began to understand the immeasurable distances that divide the things of earth from the things of heaven.

The life on whose brink they stood, trembling and dazzled in a close embrace, as two children take refuge side by side to gaze at a conflagration—that Life gave no hold to the senses. The Spirit was above them; it shed fragrance without color, and melody without the help of sound; here, where they knelt, there were neither surfaces, nor angles, nor attitudes. They dared no longer question him nor gaze on him, but remained under his shadow, as under the burning rays of the tropical sun we dare not raise our eyes for fear of being blinded.

They felt themselves near to him, though they could not say what means they thus found themselves, as in a dream, on the border line of the visible and the invisible, nor how they had ceased to see the visible and perceived the invisible. They said to themselves, "If he should touch us, we shall know." But the Spirit was in the infinite, and they did not know that in the infinite time and space are not, that they were divided from him by gulfs, though apparently so near. Their souls not being prepared to receive a complete knowledge of the faculties of that life, they only perceived it darkly, apprehending it according to their weakness.

Otherwise, when the Living Word rang forth, of which the distant sound fell on their ear, its meaning entering into their soul as life enters into a body, a single tone of that Word would have swept them away, as a whirl of fire seizes a straw.

Thus they beheld only what their nature, upheld by the power of the Spirit, allowed them to see; they heard only so much as they were able to hear.

Still, in spite of these mitigations, they shuddered as they heard the voice of the suffering soul, the hymn of the Spirit awaiting life, and crying out for it. That cry froze the very marrow in their bones.

The Spirit knocked at the sacred gate.

"What wilt thou?" asked a choir, whose voice rang through all the worlds.

"To go to God."

"Hast thou conquered?"

"I have conquered the flesh by abstinence; I have vanquished false speech by silence; I have vanquished false knowledge by humility; I have vanquished pride by charity; I have vanquished the earth by love; I have paid my tribute of suffering; I am purified by burning for the faith; I have striven for life by prayer; I wait adoring, and I am resigned."

But no reply came.

"The Lord be praised!" said the Spirit, believing himself rejected. His tears flowed, and fell in dew on the kneeling witnesses, who shuddered at the judgments of God.

On a sudden, the trumpets sounded for the victory of the Angel in this last test; their music filled space, like a sound met by an echo; it rang through it, making the universe tremble. Wilfrid and Minna felt the world shrink under their feet. They shivered, shaken by the terrors of apprehending the mystery that was to be accomplished.

There was, in fact, a vast stir, as though the eternal legions were forming to march, and gathering in spiral order. The worlds spun round, like clouds swept away by a mad whirlwind. It was all in a moment. The veils were rent; they

ch the
gr into
f that
seizes

by the
nly so

s they
Spirit
e very

rough

van-
false
arity;
tribute
have
ned."

mslf
eling

f the
ound
verse
their
ding

gions
The
hirl-
they



The Assumption

REQUIT ALISON OVERSEAS

saw far above them, as it were, a star immeasurably brighter than the brightest star in the skies; it fell from its place like a thunderbolt, still flashing like the lightning, paling in its flight all that they had ever hitherto thought to be light.

This was the messenger bearing the good tidings, and the plume in his helmet was a flame of life. He left behind him a wake, filled up at once by the waves of the luminous flood he passed through.

He bore a palm and a sword; with the palm he touched the Spirit, and it was transfigured; its white wings spread without a sound.

At the communication of the Light, which changed the Spirit into a seraph, the garb of heavenly armor that clothed its glorious form, shed such radiance that the two seers were blinded. And, like the three apostles to whose sight Jesus appeared, Wilfrid and Minna were conscious of the burden of their bodies, which hindered them from complete and unclouded intuition of the Word and the True Life.

They saw the nakedness of their souls, and could measure their lack of brightness by comparison with the halo of the seraph, in which they stood as a shameful spot. They felt an ardent desire to rush back into the mire of the universe, to endure trial there, so as to be able some day to utter at the sacred gate the answer spoken by the glorified Spirit.

That seraph knelt down by the gate of the sanctuary, which he could at last see face to face, and said, pointing to them: "Grant them to see more clearly. They will love the Lord, and proclaim His Word."

In answer to this prayer, a veil fell. Whether the unknown power that laid a hand on the two seers did for a moment annihilate their physical bodies, or whether it released their spirit to soar free, they were aware of a separation in themselves of the pure from the impure.

Then the seraph's tears rose round them in the form of a vapor which hid the lower worlds from their eyes, and wrapped them round and carried them away, and gave them oblivion of earthly meanings, and the power of understanding



MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2



32

36



APPLIED IMAGE Inc

the sense of divine things. The True Light appeared; it shed light on all creation, which, to them, looked barren indeed when they saw the source whence the worlds, earthly, spiritual, and divine, derive motion.

Each world had a centre to which tended every atom of the sphere; these worlds were themselves each an atom tending to the centre of their species. Each species had its centre in the vast celestial region that is in communion with the inexhaustible and flaming *motor power of all that exists*. Thus, from the most vast to the smallest of the worlds, and from the smallest sphere to the minutest atom of the creation that constitutes it, each thing was an individual, and yet all was one.

What, then, was the purpose of the Being, immutable in Essence and Faculty, but able to communicate them without loss, able to manifest them as phenomena without separating them from Himself, and causing everything outside Himself to be a creation immutable in its essence and mutable in its form? The two guests bidden to this high festival could only see the order and arrangement of beings, and wonder at their immediate ends. None but angels could go beyond that, and know the means and understand the purpose.

But that which those two chosen ones could contemplate, and of which they carried away the evidence to be a light to their souls for ever after, was the certainty of the action of worlds and beings, and a knowledge of the effort with which they all tend to a final result. They heard the various parts of the infinite forming a living melody; and at each beat, when the concord made itself felt as a deep expiration, the worlds, carried on by this unanimous motion, bowed to the Omnipotent One, who in His unapproachable centre made all things issue from Him and return to Him. This ceaseless alternation of voices and silence seemed to be the rhythm of the holy hymn that was echoed and sustained from age to age.

Wilfrid and Minna now understood some of the mysterious words of the being who on earth had appeared to them under

the form which was intelligible to each—Seraphitus to one, Seraphita to the other—seeing that here all was homogeneous. Light gave birth to melody, and melody to light; colors were both light and melody; motion was number endowed by the Word; in short, everything was at once sonorous, diaphanous, and mobile; so that, everything existing in everything else, extension knew no limits, and the angels could traverse it everywhere to the utmost depths of the infinite.

They saw then how puerile were the human sciences of which they had heard. Before them lay a view without any horizon, an abyss into which ardent craving invited them to plunge; but burdened with their hapless bodies, they had the desire without the power.

The seraph lightly spread his wings to take his flight, and did not look back at them—he had nothing now in common with the earth.

He sprang upwards; the vast span of his dazzling pinions covered the two seers like a beneficent shade, allowing them to raise their eyes and see him borne away in his glory escorted by the rejoicing archangel. He mounted like a beaming sun rising from the bosom of the waters; but, more happy he than the day star, and destined to more glorious ends, he was not bound, like inferior creatures, to a circular orbit; he followed the direct line of the infinite, tending undeviatingly to the central one, to be lost there in life eternal, and to absorb into his faculties and into his essence the power of rejoicing through love and the gift of comprehending through wisdom.

The spectacle that was then suddenly unveiled to the eyes of the two seers overpowered them by its vastness, for they felt like atoms whose smallness was comparable only to the minutest fraction which infinite divisibility allows man to conceive of, brought face to face with the infinitely numerous which God alone can contemplate as He contemplates Himself.

What humiliation and what greatness in those two points, strength and love, which the seraph's first desire had placed

as two links uniting the immensity of the inferior universe to the immensity of the superior universe! They understood the invisible bonds by which material worlds are attached to the spiritual worlds. As they recalled the stupendous efforts of the greatest human minds, they discerned the principle of melody as they heard the songs of heaven which gave them all the sensations of color, perfume, and thought, and reminded them of the innumerable details of all the creations, as an earthly song can revive the slenderest memories of love.

Strung by the excessive exaltation of their faculties to a pitch for which there is no word in any language, for a moment they were suffered to glance into the divine sphere. There all was gladness. Myriads of angels winged their way with one consent and without confusion, all alike but all different, as simple as the wild rose, as vast as worlds.

Wilfrid and Minna did not see them come nor go; they suddenly pervaded the infinite with their presence, as stars appear in the unfathomable ether. The blaze of all their diadems flashed into light in space, as the heavenly fire is lighted when the day rises among mountains. Waves of light fell from their hair, and their movements gave rise to undulating throbs like the dancing waves of a phosphorescent sea.

The two seers could discern the seraph as a darker object amid deathless legions, whose wings were as the mighty plumage of a forest swept by the breeze. And then, as though all the arrows of a quiver were shot off at once, the spirits dispelled with a breath every vestige of his former shape; as the seraph mounted higher he was purified, and ere long he was no more than a filmy image of what they had seen when he was first transfigured—lines of fire with no shadow. Up and up, receiving a fresh gift at each circle, while the sign of his election was transmitted to the highest heaven, whither he mounted purer and purer.

None of the voices ceased; the hymn spread in all its modes:

“Hail to him who rises to life! Come, flower of the worlds, diamond passed through the fire of affliction, pearl without

spot, desire without flesh, new link between earth and heaven, be thou Light! Conquering spirit, queen of the world, fly to take thy crown; victorious over the earth, receive thy diadem! Be one of us!"

The angel's virtues reappeared in all their beauty. His first longing for heaven was seen in the grace of tender infancy. His deeds adorned him with brightness like constellations; his acts of faith blazed like the hyacinth of the skies, the hue of the stars. Charity decked him with oriental pearls, treasured tears. Divine love bowered him in roses, and his pious resignation by its whiteness divested him of every trace of earthliness.

Soon, to their eyes, he was no more than a speck of flame, growing more and more intense, its motion lost in the melodious acclamations that hailed his arrival in heaven.

The celestial voices made the two exiles weep.

Suddenly the silence of death spread like a solemn veil from the highest to the lowest sphere, throwing Wilfrid and Minna into unutterable expectancy. At that instant the seraph was lost in the heart of the sanctuary, where he received the gift of eternal life.

Then they were aware of an impulse of intense adoration, which filled them with rapture mingled with awe. They felt that every being had fallen prostrate in the divine spheres, in the spiritual spheres, and in the worlds of darkness. The angels bent the knee to do honor to his glory, the spirits bent the knee to testify to their eagerness, and in the abyss all knelt, shuddering with awe.

A mighty shout of joy broke out, as a choked spring breaks forth again, tossing up its thousands of flower-like jets, mirroring the sun which turns the sparkling drops to diamond and pearl, at the instant when the seraph emerged, a blaze of light, crying:

"Eternal! Eternal! Eternal!"

The worlds heard him and acknowledged him; he became one with them as God is, and took possession of the infinite.

The seven divine worlds were aroused by his voice and answered him.

At this instant there was a great rush, as if whole stars were purified and went up in dazzling glory to be eternal. Perhaps the seraph's first duty was to call all creations filled with the Word to come to God.

But the hallelujah was already dying away in the ears of Wilfrid and Minna, like the last waves of dying music. The glories of heaven were already vanishing, like the hues of a setting sun amid curtains of purple and gold.

Death and impurity were repossessing themselves of their prey.

As they resumed the bondage of the flesh from which their spirit had for a moment been released by a sublime trance, the two mortals felt as on awakening in the morning from a night of splendid dreams, of which reminiscences float in the brain, though the senses have no knowledge of them, and human language would fail to express them. The blackness of the limbo into which they fell was the sphere where the sun of visible worlds shines.

"We must go down again," said Wilfrid to Minna.

"We will do as he bids us," replied she. "Having seen the worlds moving on towards God, we know the right way.—Our starry diadems are above!"

They fell into the abyss, into the dust of the lower worlds, and suddenly saw the earth as it were a crypt, of which the prospect was made clear to them by the light they brought back in their souls, for it still wrapped them in a halo, and through it they still vaguely heard the vanishing harmonies of heaven. This was the spectacle which of old fell on the mind's eye of the prophets. Ministers of various religions, all calling themselves true, kings consecrated by force and fear, warriors and conquerors sharing the nations, learned men and rich lordling it over a refractory and suffering populace whom they trampled under foot,—these were all attended by their followers and their women, all were clad in robes of gold, silver and azure, covered with pearls and gems torn from the bowels of the earth or from the depths of the

sea by the perennial toil of sweating and blaspheming humanity. But in the eyes of the exiles this wealth and splendor, harvested with blood, were but filthy rags.

"What do ye here in motionless ranks?" asked Wilfrid.

They made no answer.

"What do ye here in motionless ranks?"

But they made no answer.

Wilfrid laid his hands on them and shouted:

"What do ye here in motionless ranks?"

By a common impulse they all opened their robes and showed him their bodies, dried up, eaten by worms, corrupt, falling to dust, and consumed by horrible diseases. "Ye lead the nations to death," said Wilfrid; "ye have defiled the earth, perverted the Word, prostituted justice. Ye have eaten the herb of the field, and now ye would kill the lambs! Do ye think that there is justification in showing your wounds? I shall warn those of my brethren who still can hear the Voice, that they may slake their thirst at the springs that you have hidden."

"Let us save our strength for prayer," said Minna. "It is not your mission to be a prophet, nor a redeemer, nor an evangelist. We are as yet only on the margin of the lowest sphere; let us strive to cleave through space on the pinions of prayer."

"You are my sole love!"

"You are my sole strength!"

"We have had a glimpse of the higher mysteries; we are, each to the other, the only creatures here below with whom joy and grief are conceivable. Come then, we will pray; we know the road, we will walk in it."

"Give me your hand," said the girl. "If we always walk together, the path will seem less rough and not so long."

"Only with you," said the young man, "could I traverse that vast desert without allowing myself to repine."

"And we will go to heaven together!" said she.

The clouds fell, forming a dark canopy. Suddenly the lovers found themselves kneeling by a dead body, which old

David was protecting from prying curiosity, and insisted on burying with his own hands.

Outside, the first summer of the nineteenth century was in all its glory; the lovers fancied they could hear a voice in the sunbeams. They breathed heavenly perfume from the new-born flowers, and said as they took each other by the hand:

"The vast ocean that gleams out there is an image of that we saw above!"

"Whither are you going?" asked Pastor Becker.

"We mean to go to God," said they. "Come with us, father."

GENEVA AND PARIS,
December 1833—November 1835.

LOUIS LAMBERT

DEDICATION :

"Et nunc et semper dilecta dicatum."

LOUIS LAMBERT was born in 1797 at Montoire, a little town in the Vendômois, where his father owned a tannery of no great magnitude, and intended that his son should succeed him; but his precocious bent for study modified the paternal decision. For, indeed, the tanner and his wife adored Louis, their only child, and never contradicted him in anything.

At the age of five Louis had begun by reading the Old and New Testaments; and these two Books, including so many books, had sealed his fate. Could that childish imagination understand the mystical depths of the Scriptures? Could it so early follow the flight of the Holy Spirit across the worlds? Or was it merely attracted by the romantic touches which abound in those Oriental poems! Our narrative will answer these questions to some readers.

One thing resulted from this first reading of the Bible: Louis went all over Montoire begging for books, and he obtained them by those winning ways peculiar to children, which no one can resist. While devoting himself to these studies under no sort of guidance, he reached the age of ten.

At that period substitutes for the army were scarce; rich families secured them long beforehand to have them ready when the lots were drawn. The poor tanner's modest fortune did not allow of their purchasing a substitute for their son, and they saw no means allowed by law for evading the conscription but that of making him a priest; so, in 1807, they sent him to his maternal uncle, the parish priest of Mer, another small town on the Loire, not far from Blois. This

arrangement at once satisfied Louis' passion for knowledge, and his parents' wish not to expose him to the dreadful chances of war; and, indeed, his taste for study and precocious intelligence gave grounds for hoping that he might rise to high fortunes in the Church.

After remaining for about three years with his uncle, an old and not uncultured Oratorian, Louis left him early in 1811 to enter the college at Vendôme, where he was maintained at the cost of Madame de Staël.

Lambert owed the favor and patronage of this celebrated lady to chance, or shall we not say to Providence, who can smooth the path of forlorn genius? To us, indeed, who do not see below the surface of human things, such vicissitudes, of which we find many examples in the lives of great men, appear to be merely the result of physical phenomena; to most biographers the head of a man of genius rises above the herd as some noble plant in the fields attracts the eye of a botanist in its splendor. This comparison may well be applied to Louis Lambert's adventure; he was accustomed to spend the time allowed him by his uncle for holidays at his father's house; but instead of indulging, after the manner of school-boys, in the sweets of the delightful *far niente* that tempts us at every age, he set out every morning with part of a loaf and his books, and went to read and meditate in the woods, to escape his mother's remonstrances, for she believed such persistent study to be injurious. How admirable is a mother's instinct! From that time reading was in Louis a sort of appetite which nothing could satisfy; he devoured books of every kind, feeding indiscriminately on religious works, history, philosophy, and physics. He has told me that he found indescribable delight in reading dictionaries for lack of other books, and I readily believed him. What scholar has not many a time found pleasure in seeking the probable meaning of some unknown word? The analysis of a word, its physiognomy and history, would be to Lambert matter for long dreaming. But these were not the instinctive dreams by which a boy accustoms himself to the phenomena of life,

schools himself to every moral or physical perception—an involuntary education which subsequently brings forth fruit both in the understanding and character of a man; no, Louis mastered the facts, and he accounted for them after seeking out both the principle and the end with the mother wit of a savage. Indeed, from the age of fourteen, by one of those startling freaks in which nature sometimes indulges, and which proved how anomalous was his temperament, he would utter quite simply ideas of which the depth was not revealed to me till a long time after.

"Often," he has said to me when speaking of his studies, "often have I made the most delightful voyage, floating on a word down the abyss of the past, like an insect embarked on a blade of grass tossing on the ripples of a stream. Starting from Greece, I would get to Rome, and traverse the whole extent of modern ages. What a fine book might be written of the life and adventures of a word! It has, of course, received various stamps from the occasions on which it has served its purpose; it has conveyed different ideas in different places; but is it not still grander to think of it under the three aspects of soul, body, and motion? Merely to regard it in the abstract, apart from its functions, its effects, and its influence, is enough to cast one into an ocean of meditations? Are not most words colored by the idea they represent? Then, to whose genius are they due? If it takes great intelligence to create a word, how old may human speech be? The combination of letters, their shapes, and the look they give to the word, are the exact reflection, in accordance with the character of each nation, of the unknown beings whose traces survive in us.

"Who can philosophically explain the transition from sensation to thought, from thought to word, from the word to its hieroglyphic presentment, from hieroglyphics to the alphabet, from the alphabet to written language, of which the eloquent beauty resides in a series of images, classified by rhetoric, and forming, in a sense, the hieroglyphics of thought? Was it not the ancient mode of

representing human ideas as embodied in the forms of animals that gave rise to the shapes of the first signs used in the East for writing down language? Then has it not left its traces by tradition on our modern languages, which have all seized some remnant of the primitive speech of nations, a majestic and solemn tongue whose grandeur and solemnity decrease as communities grow old; whose sonorous tones ring in the Hebrew Bible, and still are noble in Greece, but grow weaker under the progress of successive phases of civilization?

"Is it to this time-honored spirit that we owe the mysteries lying buried in every human word? In the word *True* do we not discern a certain imaginary rectitude? Does not the compact brevity of its sound suggest a vague image of chastity and the simplicity of Truth in all things? The syllable seems to me singularly crisp and fresh.

"I chose the formula of an abstract idea on purpose, not wishing to illustrate the ease by a word which should make it too obvious to the apprehension, as the word *Flight* for instance, which is a direct appeal to the senses.

"But is it not so with every root word? They all are stamped with a living power that comes from the soul, and which they restore to the soul through the mysterious and wonderful action and reaction between thought and speech. Might we not speak of it as a lover who finds on his mistress' lips as much love as he gives? Thus, by their mere physiognomy, words call to life in our brain the beings which they serve to clothe. Like all beings, there is but one place where their properties are at full liberty to act and develop. But the subject demands a science to itself perhaps!"

And he would shrug his shoulders as much as to say, "But we are too high and too low!"

Louis' passion for reading had on the whole been very well satisfied. The curé of Mer had two or three thousand volumes. This treasure had been derived from the plunder committed during the Revolution in the neighboring châteaux and abbeys. As a priest who had taken the oath, the worthy

man had been able to choose the best books from among these enormous libraries, which were sold by the pound. In three years Louis Lambert had assimilated the contents of all the books in his uncle's library that were worth reading. The process of absorbing ideas by means of reading had become in him a very strange phenomenon. His eye took in six or seven lines at once, and his mind grasped the sense with a swiftness as remarkable as that of his eye; sometimes even one word in a sentence was enough to enable him to seize the gist of the matter.

His memory was prodigious. He remembered with equal exactitude the ideas he had derived from reading, and those which had occurred to him in the course of meditation or conversation. Indeed, he had every form of memory—for places, for names, for words, things, and faces. He not only recalled any object at will, but he saw them in his mind, situated, lighted, and colored as he had originally seen them. And this power he could exert with equal effect with regard to the most abstract efforts of the intellect. He could remember, as he said, not merely the position of a sentence in the book where he had met with it, but the frame of mind he had been in at remote dates. Thus his was the singular privilege of being able to retrace in memory the whole life and progress of his mind, from the ideas he had first acquired to the last thought evolved in it, from the most obscure to the clearest. His brain, accustomed in early youth to the mysterious mechanism by which human faculties are concentrated, drew from this rich treasury endless images full of life and freshness, on which he fed his spirit during those lucid spells of contemplation.

"Whenever I wish it," said he to me in his own language, to which a fund of remembrance gave precocious originality, "I can draw a veil over my eyes. Then I suddenly see within me a camera obscura, where natural objects are reproduced in purer forms than those under which they first appeared to my external sense."

At the age of twelve his imagination, stimulated by the

perpetual exercise of his faculties, had developed to a point which permitted him to have such precise concepts of things which he knew only from reading about them, that the image stamped on his mind could not have been clearer if he had actually seen them, whether this was by a process of analogy or that he was gifted with a sort of second sight by which he could command all nature.

"When I read the story of the battle of Austerlitz," said he to me one day, "I saw every incident. The roar of the cannon, the cries of the fighting men rang in my ears, and made my inmost self quiver; I could smell the powder; I heard the clatter of horses and the voices of men; I looked down on the plain where armed nations were in collision, just as if I had been on the heights of Santon. The scene was as terrifying as a passage from the Apocalypse." On the occasions when he brought all his powers into play, and in some degree lost consciousness of his physical existence, and lived on only by the remarkable energy of his mental powers, whose sphere was enormously expanded, he left space behind him, to use his own words.

But I will not here anticipate the intellectual phases of his life. Already, in spite of myself, I have reversed the order in which I ought to tell the history of this man, who transferred all his activities to thinking, as others throw all their life into action.

A strong bias drew his mind to mystical studies.

"*Abyssus abyssum,*" he would say. "Our spirit is abysmal and loves the abyss. In childhood, manhood, and old age we are always eager for mysteries in whatever form they present themselves."

This predilection was disastrous; if indeed his life can be measured by ordinary standards, or if we may gauge another's happiness by our own or by social notions. This taste for the "things of heaven," another phrase he was fond of using, this *mens divinior*, was due perhaps to the influence produced on his mind by the first books he read at his uncle's. Saint Theresa and Madame Guyon were a sequel to the Bible;

they had the first-fruits of his manly intelligence, and accustomed him to those swift reactions of the soul of which ecstasy is at once the result and the means. This line of study, this peculiar taste, elevated his heart, purified, ennobled it, gave him an appetite for the divine nature, and suggested to him the almost womanly refinement of feeling which is instinctive in great men; perhaps their sublime superiority is no more than the desire to devote themselves which characterizes woman, only transferred to the greatest things.

As a result of these early impressions, Louis passed immaculate through his school life; this beautiful virginity of the senses naturally resulted in the richer fervor of his blood, and in increased faculties of mind.

The Baroness de Staël, forbidden to come within forty leagues of Paris, spent several months of her banishment on an estate near Vendôme. One day, when out walking, she met on the skirts of the park the tanner's son, almost in rags, and absorbed in reading. The book was a translation of *Heaven and Hell*. At that time Monsieur Saint-Martin, Monsieur de Gence, and a few other French or half German writers were almost the only persons in the French Empire to whom the name of Swedenborg was known. Madame de Staël, greatly surprised, took the book from him with the roughness she affected in her questions, looks, and manners, and with a keen glance at Lambert,—

"Do you understand all this?" she asked.

"Do you pray to God?" said the child.

"Why? yes!"

"And do you understand Him?"

The Baroness was silent for a moment: then she sat down by Lambert, and began to talk to him. Unfortunately, my memory, though retentive, is far from being so trustworthy as my friend's, and I have forgotten the whole of the dialogue excepting those first words.

Such a meeting was of a kind to strike Madame de Staël very greatly: on her return home she said but little about

it, notwithstanding an effusiveness which in her became mere loquacity; but it evidently occupied her thoughts.

The only person now living who preserves any recollection of the incident, and whom I catechised to be informed of what few words Madame de Staël had let drop, could with difficulty recall these words spoken by the Baroness as describing Lambert, "He is a real seer."

Louis failed to justify in the eyes of the world the high hopes he had inspired in his protectress. The transient favor she showed him was regarded as a feminine caprice, one of the fancies characteristic of artist souls. Madame de Staël determined to save Louis Lambert alike from serving the Emperor or the Church, and to preserve him for the glorious destiny which, she thought, awaited him; for she made him out to be a second Moses snatched from the waters. Before her departure she instructed a friend of hers, Monsieur de Corbigny, to send her Moses in due course to the High School at Vendôme; then she probably forgot him.

Having entered this college at the age of fourteen, early in 1811, Lambert would leave it at the end of 1814, when he had finished the course of Philosophy. I doubt whether during the whole time he ever heard a word of his benefactress—if indeed it was the act of a benefactress to pay for a lad's schooling for three years without a thought of his future prospects, after diverting him from a career in which he might have found happiness. The circumstances of the time, and Louis Lambert's character, may to a great extent absolve Madame de Staël for her thoughtlessness and her generosity. The gentleman who was to have kept up communications between her and the boy left Blois just at the time when Louis passed out of the college. The political events that ensued were then a sufficient excuse for this gentleman's neglect of the Baroness' protégé. The authoress of *Corinne* heard no more of her little Moses.

A hundred louis, which she placed in the hands of Monsieur de Corbigny, who died, I believe, in 1812, was not a

sufficiently large sum to leave lasting memories in Madame de Staël, whose excitable nature found ample pasture during the vicissitudes of 1814 and 1815, which absorbed all her interest.

At this time Louis Lambert was at once too proud and too poor to go in search of a patroness who was traveling all over Europe. However, he went on foot from Blois to Paris in the hope of seeing her, and arrived, unluckily, on the very day of her death. Two letters from Lambert to the Baroness remained unanswered. The memory of Madame de Staël's good intentions with regard to Louis remains, therefore, only in some few young minds, struck, as mine was, by the strangeness of the story.

No one who had not gone through the training at our college could understand the effect usually made on our minds by the announcement that a "new boy" had arrived, or the impression that such an adventure as Louis Lambert's was calculated to produce.

And here a little information must be given as to the primitive administration of this institution, originally half-military and half-monastic, to explain the new life which there awaited Lambert. Before the Revolution, the Oratorians, devoted, like the Society of Jesus, to the education of youth—succeeding the Jesuits, in fact, in certain of their establishments—had various provincial houses, of which the most famous were the colleges of Vendôme, of Tournon, of la Flèche, Pontlevoy, Sorrèze, and Juilly. That at Vendôme, like the others, I believe, turned out a certain number of cadets for the army. The abolition of educational bodies, decreed by the Convention, had but little effect on the college at Vendôme. When the first crisis had blown over, the authorities recovered possession of their buildings; certain Oratorians, scattered about the country, came back to the college and re-opened it under the old rules, with the habits, practices, and customs which gave this school a character with which I have seen nothing at all comparable in any that I have visited since I left that establishment.

Standing in the heart of the town, on the little river Loir which flows under its walls, the college possesses extensive precincts, carefully enclosed by walls, and including all the buildings necessary for an institution on that scale: a chapel, a theatre, an infirmary, a bakehouse, gardens, and water supply. This college is the most celebrated home of learning in all the central province and receives pupils from them and from the colonies. Distance prohibits any frequent visits from parents to their children.

The rule of the House forbids holidays away from it. Once entered there, a pupil never leaves till his studies are finished. With the exception of walks taken under the guidance of the Fathers, everything is calculated to give the School the benefit of conventual discipline; in my day the tawse was still a living memory, and the classical leather strap played its terrible part with all the honors. The punishments originally invented by the Society of Jesus, as alarming to the moral as to the physical man, was still in force in all the integrity of the original code.

Letters to parents were obligatory on certain days, so was confession. Thus our sins and our sentiments were all according to pattern. Everything bore the stamp of monastic rule. I well remember, among other relics of the ancient order, the inspection we went through every Sunday. We were all in our best, placed in file like soldiers to await the arrival of the two inspectors who, attended by the tutors and the tradesmen, examined us from the three points of view of dress, health, and morals.

The two or three hundred pupils lodged in the establishment were divided, according to ancient custom, into the *minimes* (the smallest), the little boys, the middle boys, and the big boys. The division of the *minimes* included the eighth and seventh classes; the little boys formed the sixth, fifth, and fourth; the middle boys were classed as third and second; and the first class comprised the senior students—of philosophy, rhetoric, the higher mathematics, and chemistry. Each of these divisions had its own building, class-

rooms, and play-ground, in the large common precincts on to which the classrooms opened, and beyond which was the refectory.

This dining-hall, worthy of an ancient religious Order, accommodated all the school. Contrary to the usual practice in educational institutions, we were allowed to talk at our meals, a tolerant Oratorian rule which enabled us to exchange plates according to our taste. This gastronomical barter was always one of the chief pleasures of our college life. If one of the "middle" boys at the head of his table wished for a helping of lentils instead of dessert—for we had dessert—the offer was passed down from one to another: "Dessert for lentils!" till some other epicure had accepted; then the plate of lentils was passed up to the bidder from hand to hand, and the plate of dessert returned by the same road. Mistakes were never made. If several identical offers were made, they were taken in order, and the formula would be, "Lentils number one for dessert number one." The tables were very long; our incessant barter kept everything moving; we transacted it with amazing eagerness; and the chatter of three hundred lads, the bustling to and fro of the servants employed in changing the plates, setting down the dishes, handing the bread, with the tours of inspection of the masters, made this refectory at Vendôme a scene unique in its way, and the amazement of visitors.

To make our life more tolerable, deprived as we were of all communication with the outer world and of family affection, we were allowed to keep pigeons and to have gardens. Our two or three hundred pigeon-houses, with a thousand birds nesting all round the outer wall, and above thirty garden plots, were a sight even stranger than our meals. But a full account of the peculiarities which made the college at Vendôme a place unique in itself and fertile in reminiscences to those who spent their boyhood there, would be weariness to the reader. Which of us all but remembers with delight, notwithstanding the bitterness of learning, the eccentric pleasures of that cloistered life? The sweetmeats purchased

by stealth in the course of our walks, permission obtained to play cards and devise theatrical performances during the holidays, such tricks and freedom as were necessitated by our seclusion; then, again, our military band, a relic of the cadets; our academy, our chaplain, our Father professors, and all our games permitted or prohibited, as the case might be; the cavalry charges on stilts, the long slides made in winter, the clatter of our clogs; and, above all, the trading transactions with "the shop" set up in the courtyard itself.

This shop was kept by a sort of cheap-jack, of whom big and little boys could procure—according to his prospectus—boxes, stilts, tools, Jacobin pigeons, and Nuns, Mass-books—an article in small demand—penknives, paper, pens, pencils, ink of all colors, balls and marbles; in short, the whole catalogue of the most treasured possessions of boys, including everything from sauce for the pigeons we were obliged to kill off, to the earthenware pots in which we set aside the rice from supper to be eaten at next morning's breakfast. Which of us is so unhappy as to have forgotten how his heart beat at the sight of this booth, open periodically during play-hours on Sundays, to which we went, each in his turn, to spend his little pocket-money; while the smallness of the sum allowed by our parents for these minor pleasures required us to make a choice among all the objects that appealed so strongly to our desires? Did ever a young wife, to whom her husband, during the first days of happiness, hands, twelve times a year, a purse of gold, the budget of her personal fancies, dream of so many different purchases, each of which would absorb the whole sum, as we imagined possible on the eve of the first Sunday in each month? For six francs during one night we owned every delight of that inexhaustible shop! and during Mass every response we chanted was mixed up in our minds with our secret calculations. Which of us all can recollect ever having had a sou left to spend on the Sunday following? And which of us but obeyed the instinctive law of social existence by pitying, helping, and despising those pariahs who, by the avarice or poverty of their parents, found themselves penniless?

Any one who forms a clear idea of this huge college, with its monastic buildings in the heart of a little town, and the four plots in which we were distributed as by a monastic rule, will easily conceive of the excitement that we felt at the arrival of a new boy, a passenger suddenly embarked on the ship. No young duchess, on her first appearance at Court, was ever more spitefully criticised than the new boy by the youths in his division. Usually during the evening play-hour before prayers, those sycophants who were accustomed to ingratiate themselves with the Fathers who took it in turns two and two for a week to keep an eye on us, would be the first to hear on trustworthy authority: "There will be a new boy to-morrow!" and then suddenly the shout, "A New Boy!—A New Boy!" rang through the courts. We hurried up to crowd round the superintendent and pester him with questions:

"Where was he coming from? What was his name? Which class would he be in?" and so forth.

Louis Lambert's advent was the subject of a romance worthy of the *Arabian Nights*. I was in the fourth class at the time—among the little boys. Our housemasters were two men whom we called Fathers from habit and tradition, though they were not priests. In my time there were indeed but three genuine Oratorians to whom this title legitimately belonged; in 1814 they all left the college, which had gradually become secularized, to find occupation about the altar in various country parishes, like the curé of Mer.

Father Haugoult, the master for the week, was not a bad man, but of very moderate attainments, and he lacked the tact which is indispensable for discerning the different characters of children, and graduating their punishment to their powers of resistance. Father Haugoult, then, began very obligingly to communicate to his pupils the wonderful events which were to end on the morrow in the advent of the most singular of "new boys." Games were at an end. All the children came round in silence to hear the story of Louis Lambert, discovered, like an aërolite, by Madame de Staël, in a corner of the wood. Monsieur Haugoult had to tell us all

about Madame de Staël; that evening she seemed to me ten feet high; I saw at a later time the picture of Corinne, in which Gérard represents her as so tall and handsome; and, alas! the woman painted by my imagination so far transcended this, that the real Madame de Staël fell at once in my estimation, even after I read her book of really masculine power, *De l'Allemagne*.

But Lambert at that time was an even greater wonder. Monsieur Marechal, the headmaster, after examining him, had thought of placing him among the senior boys. It was Louis' ignorance of Latin that placed him so low as the fourth class, but he would certainly leap up a class every year; and, as a remarkable exception, he was to be one of the "Academy." *Proh pudor!* we were to have the honor of counting among the "little boys" one whose coat was adorned with the red ribbon displayed by the "Academicians" of Vendôme. These Academicians enjoyed distinguished privileges; they often dined at the director's table, and held two literary meetings annually, at which we were all present to hear their elucubrations. An Academician was a great man in embryo. And if every Vendôme scholar would speak the truth, he would confess that, in later life, an Academician of the great French Academy seemed to him far less remarkable than the stupendous boy who wore the cross and the imposing red ribbon which were the insignia of our "Academy."

It was very unusual to be one of that illustrious body before attaining to the second class, for the Academicians were expected to hold public meetings every Thursday during the holidays, and to read tales in verse or prose, epistles, essays, tragedies, dramas—compositions far above the intelligence of the lower classes. I long treasured the memory of a story called the "Green Ass," which was, I think, the masterpiece of this unknown Society. In the fourth, and an Academician! This boy of fourteen, a poet already, the protégé of Madame de Staël, a coming genius, said Father Haugoult, was to be one of us! a wizard, a youth capable of writing a composition or a translation while we were being called in to lessons, and

of learning his lessons by reading them through but once. Louis Lambert bewildered all our ideas. And Father Haugoult's curiosity and impatience to see this new boy added fuel to our excited fancy.

"If he has pigeons, he can have no pigeon-house; there is not room for another. Well, it cannot be helped," said one boy, since famous as an agriculturist.

"Who will sit next to him?" said another.

"Oh, I wish I might be his chum!" cried an enthusiast.

In school language, the word here rendered *chum*—*faisant*, or, in some schools, *copin*—expressed a fraternal sharing of the joys and evils of your childish existence, a community of interests that was fruitful of squabbling and making friends again, a treaty of alliance offensive and defensive. It is strange, but never in my time did I know brothers who were chums. If man lives by his feelings, he thinks perhaps that he will make his life the poorer if he merges an affection of his own choosing in a natural tie.

The impression made upon me by Father Haugoult's harangue that evening is one of the most vivid reminiscences of my childhood; I can compare it with nothing but my first reading of *Robinson Crusoe*. Indeed, I owe to my recollection of these prodigious impressions an observation that may perhaps be new as to the different sense attached to words by each hearer. The word in itself has no final meaning; we affect a word more than it affects us; its value is in relation to the images we have assimilated and grouped round it; but a study of this fact would require considerable elaboration, and lead us too far from our immediate subject.

Not being able to sleep, I had a long discussion with my next neighbor in the dormitory as to the remarkable being who on the morrow was to be one of us. This neighbor, who became an officer, and is now a writer with lofty philosophical views, Barchon de Penhoën, has not been false to his predestination, nor to the hazard of fortune by which the only two scholars of Vendôme, of whose fame Vendôme ever hears, were brought together in the same classroom, on the same

form, and under the same roof. Our comrade Dufaure had not, when this book was published, made his appearance in public life as a lawyer. The translator of Fichte, the expositor and friend of Ballanche, was already interested, as I myself was, in metaphysical questions; we often talked nonsense together about God, ourselves, and nature. He at that time affected pyrrhonism. Jealous of his place as leader, he doubted Lambert's precocious gifts; while I, having lately read *Les Enfants cèlibres*, overwhelmed him with evidence, quoting young Montaigne, Pico della Mirandola, Pascal—in short, a score of early developed brains, anomalies that are famous in the history of the human mind, and Lambert's predecessors.

I was at the time passionately addicted to reading. My father, who was ambitious to see me in the *École Polytechnique*, paid for me to have a special course of private lessons in mathematics. My mathematical master was the librarian of the college, and allowed me to help myself to books without much caring what I chose to take from the library, a quiet spot where I went to him during play-hours to have my lesson. Either he was no great mathematician, or he was absorbed in some grand scheme, for he very willingly left me to read when I ought to have been learning, while he worked at I knew not what. So, by a tacit understanding between us, I made no complaints of being taught nothing, and he said nothing of the books I borrowed.

Carried away by this ill-timed mania, I neglected my studies to compose poems, which certainly can have shown no great promise, to judge by a line of too many feet which became famous among my companions—the beginning of an epic on the Incas:

"O Inca! O roi infortuné et malheureux!"

In derision of such attempts, I was nicknamed the Poet, but mockery did not cure me. I was always rhyming, in spite of good advice from Monsieur Mareschal, the head-

master, who tried to cure me of an unfortunately inveterate passion by telling me the fable of a humet that fell out of the nest because it tried to fly before its wings were grown. I persisted in my reading; I became the least amiable, the idlest, the most dreamy of all the division of "little boys," and consequently the most frequently punished.

This autobiographical digression may give some idea of the reflections I was led to make in anticipation of Lambert's arrival. I was then twelve years old. I felt sympathy from the first for the boy whose temperament had some points of likeness to my own. I was at last to have a companion in day-dreams and meditations. Though I knew not yet what glory meant, I thought it glory to be the familiar friend of a child whose immortality was foreseen by Madame de Staël. To me Louis Lambert was as a giant.

The looked-for morrow came at last. A minute before breakfast we heard the steps of Monsieur Mareschal and of the new boy in the quiet courtyard. Every head was turned at once to the door of the classroom. Father Hangoult, who participated in our torments of enrie did not sound the whistle he used to reduce our mutterings to silence and bring us back to our tasks. We then saw this famous new boy, whom Monsieur Mareschal was leading by the hand. The superintendent descended from his desk, and the headmaster addressed to him solemnly, according to etiquette: "Monsieur, I have brought you Monsieur Louis Lambert; will you place him in the fourth class? He will begin work to-morrow."

Then, after speaking a few words in an undertone to the class-master, he said:

"Where can he sit?"

It would have been unfair to displace one of us for a newcomer; so as there was but one desk vacant, Louis Lambert came to fill it, next to me, for I had last joined the class, though we still had some time to wait before lessons were over, we all stood up to look at Louis Lambert. Monsieur Mareschal heard our mutterings, saw how eager we were, and said, with the kindness that endeared him to us all:

"Well, well, but make no noise; do not disturb the other classes."

These words set us free to play some little time before breakfast, and we all gathered round Lambert while Monsieur Mareschal walked up and down the courtyard with Father Hanguolt.

There were about eighty of us little demons, as bold as birds of prey. Though we ourselves had all gone through this cruel novitiate, we showed no mercy on a newcomer, never sparing him the mockery, the catechism, the impertinence, which were inexhaustible on such occasions, to the discomfiture of the neophyte, whose manners, strength, and temper were thus tested. Lambert, whether he was stoical or dumfounded, made no reply to any questions. One of us thereupon remarked that he was no doubt of the school of Pythagoras, and there was a shout of laughter. The new boy was thenceforth Pythagoras through all his life at the college. At the same time, Lambert's piercing eye, the scorn expressed in his face for our childishness, so far removed from the stamp of his own nature, the easy attitude he assumed, and his evident strength in proportion to his years, infused a certain respect into the veriest scamps among us. For my part, I kept near him, absorbed in studying him in silence.

Louis Lambert was slightly built, nearly five feet in height; his face was tanned, and his hands were burnt brown by the sun, giving him an appearance of manly vigor, which, in fact, he did not possess. Indeed, two months after he came to the college, when studying in the classroom had faded his vivid, so to speak, vegetable coloring, he became as pale and white as a woman.

His head was unusually large. His hair, of a fine, bright black in masses of curls, gave wonderful beauty to his brow, of which the proportions were extraordinary even to us heedless boys, knowing nothing, as may be supposed, of the auguries of phrenology, a science still in its cradle. The distinction of this prophetic brow lay principally in the exquisitely chis-

ched shape of the arch under which his black eyes sparkled, and which had the transparency of alabaster, the line having the unusual beauty of being perfectly level to where it met the top of the nose. But when you saw his eyes it was difficult to think of the rest of his face, which was indeed plain enough, for their look was full of a wonderful variety of expression; they seemed to have a soul in their depths. At one moment astonishingly clear and piercing, at another full of heavenly sweetness, those eyes became dull, almost colorless, as it seemed, when he was lost in meditation. They then looked like a window from which the sun had suddenly vanished after lighting it up. His strength and his voice were no less variable; equally rigid, equally unexpected. His tone could be as sweet as that of a woman compelled to own her love; at other times it was labored, rough, rugged, if I may use such words in a new sense. As to his strength, he was habitually incapable of enduring the fatigue of any game, and seemed weakly, almost infirm. But during the early days of his school-life, one of our little bullies having made game of this sickliness, which rendered him unfit for the violent exercise in vogue among his fellows, Lambert took hold with both hands of one of the class-tables, consisting of twelve large desks, face to face and sloping from the middle; he leaned back against the class-master's desk, steadying the table with his feet on the cross-bar below, and said:

"Now, ten of you try to move it!"

I was present, and can vouch for this strange display of strength; it was impossible to move the table.

Lambert had the gift of summoning to his aid at certain times the most extraordinary powers, and of concentrating all his forces on a given point. But children, like men, are wont to judge of everything by first impressions, and after the first few days we ceased to study Louis; he entirely belied Madame de Staël's prognostications, and displayed none of the prodigies we looked for in him.

After three months at school, Louis was looked upon as a quite ordinary scholar. I alone was allowed really to know

that sublime—why should I not say divine?—soul, for what is nearer to God than genius in the heart of a child? The similarity of our tastes and ideas made us friends and chums; our intimacy was so brotherly that our school-fellows joined our two names; one was never spoken without the other, and to call either they always shouted "Poet-and-Pythagoras!" Some other names had been known coupled in a like manner. Thus for two years I was the school friend of poor Louis Lambert; and during that time my life was so identified with his, that I am enabled now to write his intellectual biography.

It was long before I fully knew the poetry and the wealth of ideas that lay hidden in my companion's heart and brain. It was not till I was thirty years of age, till my experience was matured and condensed, till the flash of an intense illumination had thrown a fresh light upon it, that I was capable of understanding all the bearings of the phenomena which I witnessed at that early time. I benefited by them without understanding their greatness or their processes; indeed, I have forgotten some, or remember only the most conspicuous facts; still, my memory is now able to co-ordinate them, and I have mastered the secrets of that fertile brain by looking back to the delightful days of our boyish affection. So it was time alone that initiated me into the meaning of the events and facts that were crowded into that obscure life, as into that of many another man who is lost to science. Indeed, this narrative, so far as the expression and appreciation of many things is concerned, will be found full of what may be termed moral anachronisms, which perhaps will not detract from its peculiar interest.

In the course of the first few months after coming to Vendôme, Louis became the victim of a malady which, though the symptoms were invisible to the eye of our superiors, considerably interfered with the exercise of his remarkable gifts. Accustomed to live in the open air, and to the freedom of a purely haphazard education, happy in the tender care of an

old man who was devoted to him, used to meditating in the sunshine, he found it very hard to submit to college rules, to walk in the ranks, to live within the four walls of a room where eighty boys were sitting in silence on wooden forms each in front of his desk. His senses were developed to such perfection as gave them the most sensitive keenness, and every part of him suffered from this life in common.

The effluvia that vitiated the air, mingled with the odors of a classroom that was never clean or free from the fragments of our breakfasts or snacks, affected his sense of smell, the sense which, being more immediately connected than the others with the nerve-centres of the brain, must, when shocked, cause invisible disturbance to the organs of thought.

Besides these elements of impurity in the atmosphere, there were lockers in the classrooms in which the boys kept their miscellaneous plunder—pigeons killed for fête days, or tidbits washed from the dinner-table. In each classroom, too, there was a large stone slab, on which two pails full of water were kept standing, a sort of sink, where we every morning washed our faces and hands, one after another, in the master's presence. We then passed on to a table, where women combed and powdered our hair. Thus the place, being cleaned but once a day before we were up, was always more or less dirty. In spite of numerous windows and lofty doors, the air was constantly fouled by the smells from the washing-place, the hairdressing, the lockers, and the thousand messes made by the boys, to say nothing of their eighty closely packed bodies. And this sort of *humus*, mingling with the mud we brought in from the playing-yard, produced a suffocatingly silent muck-heap.

The loss of the fresh and fragrant country air in which he had hitherto lived, the change of habits and strict discipline, combined to depress Lambert. With his elbow on his desk and his head supported on his left hand, he spent the hours of study gazing at the trees in the court or the clouds in the sky; he seemed to be thinking of his lessons; but the master, seeing his pen motionless, or the sheet before him still a blank, would call out:

"Lambert, you are doing nothing!"

This "*you are doing nothing!*" was a pin-thrust that wounded Louis to the quick. And then he never earned the rest of play-time; he always had impositions to write. The imposition, a punishment which varies according to the practice of different schools, consisted at Vendôme of a certain number of lines to be written out in play hours. Lambert and I were so overpowered with impositions, that we had not six free days during the two years of our school friendship. But for the books we took out of the library, which maintained some vitality in our brains, this system of discipline would have reduced us to idiocy. Want of exercise is fatal to children. The habit of preserving a dignified appearance, begun in tender infancy, has, it is said, a visible effect on the constitution of royal personages when the faults of such an education are not counteracted by the life of the battle-field or the laborious sport of hunting. And if the laws of etiquette and Court manners can act on the spinal marrow to such an extent as to affect the pelvis of kings, to soften their cerebral tissue, and so degenerate the race, what deep-seated mischief, physical and moral, must result in schoolboys from the constant lack of air, exercise, and cheerfulness!

Indeed, the rules of punishment carried out in schools deserve the attention of the Office of Public Instruction when any thinkers are to be found there who do not think exclusively of themselves.

We incurred the infliction of an imposition in a thousand ways. Our memory was so good that we never learned a lesson. It was enough for either of us to hear our class-fellows repeat the task in French, Latin, or grammar, and we could say it when our turn came; but if the master, unfortunately, took it into his head to reverse the usual order and call upon us first, we very often did not even know what the lesson was; then the imposition fell in spite of our most ingenious excuses. Then we always put off writing our exercises till the last moment; if there were a book to be finished,

or if we were lost in thought, the task was forgotten—again an imposition. How often have we scribbled an exercise during the time when the head-boy, whose business it was to collect them when we came into school, was gathering them from the others!

In addition to the moral misery which Lambert went through in trying to acclimatize himself to college life, there was a scarcely less cruel apprenticeship through which every boy had to pass: to those bodily sufferings which seemed infinitely varied. The tenderness of a child's skin needs extreme care, especially in winter, when a school-boy is constantly exchanging the frozen air of the muddy playing-yard for the stuffy atmosphere of the classroom. The "little boys" and the smallest of all, for lack of a mother's care, were martyrs to chilblains and chaps so severe that they had to be regularly dressed during the breakfast hour; but this could only be very indifferently done to so many damaged hands, toes, and heels. A good many of the boys indeed were obliged to prefer the evil to the remedy; the choice constantly lay between their lessons waiting to be finished or the joys of a slide, and waiting for a bandage carelessly put on, and still more carelessly cast off again. Also it was the fashion in the school to gibe at the poor, feeble creatures who went to be doctored; the bullies vied with each other in snatching off the rags which the infirmary nurse had tied on. Hence, in winter, many of us, with half-dead feet and fingers, sick with pain, were incapable of work, and punished for not working. The Fathers, too often deluded by shammed ailments, would not believe in real suffering.

The price paid for our schooling and board also covered the cost of clothing. The committee contracted for the shoes and clothes supplied to the boys; hence the weekly inspection of which I have spoken. This plan, though admirable for the manager, is always disastrous to the managed. Woe to the boy who indulged in the bad habit of treading his shoes down at heel, of cracking the shoe-leather, or wearing out the soles too fast, whether from a defect in his gait, or by fidgeting dur-

ing lessons in obedience to the instinctive need of movement common to all children. That boy did not get through the winter without great suffering. In the first place, his chilblains would ache and shoot as badly as a fit of the gout; then the rivets and pack-thread intended to repair the shoes would give way, or the broken heels would prevent the wretched shoes from keeping on his feet; he was obliged to drag them wearily along the frozen roads, or sometimes to dispute their possession with the clay soil of the district; the water and snow got in through some unnoticed crack or ill-sewn patch, and the foot would swell.

Out of sixty boys, not ten perhaps could walk without some special form of torture; and yet they all kept up with the body of the troop, dragged on by the general movement, as men are driven through life by life itself. Many a time some proud-tempered boy would shed tears of rage while summoning his remaining energy to run head and get home again in spite of pain, so sensitively afraid of laughter or of pity—two forms of scorn—is the still tender soul at that age.

At school, as in social life, the strong despise the feeble without knowing in what true strength consists.

Nor was this all. No gloves. If by good hap a boy's parents, the infirmiry nurse, or the headmaster gave gloves to a particularly delicate lad, the wags or the big boys of the class would put them on the stove, amused to see them dry and shrivel; or if the gloves escaped the marauders, after getting wet they shrunk as they dried for want of care. No, gloves were impossible. Gloves were a privilege, and boys insist on equality.

Louis Lambert fell a victim to all these varieties of torment. Like many contemplative men, who, when lost in thought, acquire a habit of mechanical motion, he had a mania for fidgeting with his shoes, and destroyed them very quickly. His girlish complexion, the skin of his ears and lips, cracked with the least cold. His soft, white hands grew red and swollen. He had perpetual colds. Thus he was a

constant sufferer till he became inured to school-life. Taught at last by cruel experience, he was obliged to "look after his things," to use the school phrase. He was forced to take care of his locker, his desk, his clothes, his shoes; to protect his ink, his books, his copy-paper, and his pens from pilferers; in short, to give his mind to the thousand details of our trivial life, to which more selfish and commonplace minds devoted such strict attention—thus infallibly securing prizes for "proficiency" and "good conduct"—while they were overlooked by a boy of the highest promise, who, under the hand of an almost divine imagination, gave himself up with rapture to the flow of his ideas.

This was not all. There is a perpetual struggle going on between the masters and the boys, a struggle without truce, to be compared with nothing else in the social world, unless it be the resistance of the opposition to the ministry in a representative government. But journalists and opposition speakers are probably less prompt to take advantage of a weak point, less extreme in resenting an injury, and less merciless in their mockery than boys are in regard to those who rule over them. It is a task to put angels out of patience. An unhappy class-master must then not be too severely blamed, unpaid as he is, and consequently not too competent, if he is occasionally unjust or out of temper. Perpetually watched by a hundred mocking eyes, and surrounded with snares, he sometimes revenges himself for his own blunders on the boys who are only too ready to detect them.

Unless for serious misdemeanors, for which there were other forms of punishment, the strap was regarded at Venice as the *ultima ratio Patrum*. Exercises forgotten, lessons ill learned, common ill behavior were sufficiently punished by an imposition, but offended dignity spoke in the master through the strap. Of all the physical torments to which we were exposed, certainly the most acute was that inflicted by this leathern instrument, about two fingers wide, applied to our poor little hands with all the strength and all the fury of the administrator. To endure this classical form

of correction, the victim knelt in the middle of the room. He had to leave his form and go to kneel down near the master's desk under the curious and generally merciless eyes of his fellows. To sensitive natures these preliminaries were an introductory torture, like the journey from the Palais de Justice to the Place de Grève which the condemned used to make to the scaffold.

Some boys cried out and shed bitter tears before or after the application of the strap; others accepted the infliction with stoic calm; it was a question of nature; but few could control an expression of anguish in anticipation.

Louis Lambert was constantly enduring the strap, and owed it to a peculiarity of his physiognomy of which he was for a long time quite unconscious. Whenever he was suddenly roused from a fit of abstraction by the master's cry, "You are doing nothing!" it often happened that, without knowing it, he flashed at his teacher a look full of fierce contempt, and charged with thought, as a Leyden jar is charged with electricity. This look, no doubt, discomfited the master, who, indignant at this unspoken retort, wished to cure his scholar of that thunderous flash.

The first time the Father took offence at this ray of scorn, which struck him like a lightning-flash, he made this speech, as I well remember:

"If you look at me again in that way, Lambert, you will get the strap."

At these words every nose was in the air, every eye looked alternately at the master and at Louis. The observation was so utterly foolish, that the boy again looked at the Father, overwhelming him with another flash. From this arose a standing feud between Lambert and his master, resulting in a certain amount of "strap." Thus did he first discover the power of his eye.

The hapless poet, so full of nerves, as sensitive as a woman, under the sway of chronic melancholy, and as sick with genius as a girl with love that she pines for, knowing nothing of it;—this boy, at once so powerful and so weak, trans-

planted by "Corinne" from the country he loved, to be squeezed in the mould of a collegiate routine to which every spirit and every body must yield, whatever their range or temperament, accepting its rule and its uniform as gold is crushed into round coin under the press; Louis Lambert suffered in every spot where pain can touch the soul or the flesh. Stuck on a form, restricted to the acreage of his desk, a victim of the strap and to a sickly frame, tortured in every sense, environed by distress—everything compelled him to give his body up to the myriad tyrannies of school life; and, like the martyrs who smiled in the midst of suffering, he took refuge in heaven, which lay open to his mind. Perhaps this life of purely inward emotions helped him to see something of the mysteries he so entirely believed in!

Our independence, our illicit amusements, our apparent waste of time, our persistent indifference, our frequent punishments and aversion for our exercises and impositions, earned us a reputation, which no one cared to controvert, for being an idle and incorrigible pair. Our masters treated us with contempt, and we fell into utter disgrace with our companions, from whom we concealed our secret studies for fear of being laughed at. This hard judgment, which was injustice in the masters, was but natural in our schoolfellows. We could neither play ball, nor run races, nor walk on stilts. On exceptional holidays, when amnesty was proclaimed and we got a few hours of freedom, we shared in none of the popular diversions of the school. Aliens from the pleasures enjoyed by the others, we were outcasts, sitting forlorn under a tree in the playing-ground. The Poet-and-Pythagoras formed an exception and led a life apart from the life of the rest.

The penetrating instinct and unerring conceit of schoolboys made them feel that we were of a nature either far above or far beneath their own; hence some simply hated our aristocratic reserve, others merely scorned our ineptitude. These feelings were equally shared by us without our knowing it; perhaps I have but now divined them. We lived exactly like two rats, huddled into the corner of the room

where our desks were, sitting there alike during lesson time and play hours. This strange state of affairs inevitably and in fact placed us on a footing of war with all the other boys in our division. Forgotten for the most part, we sat there very contentedly; half happy, like two plants, two images who would have been missed from the furniture of the room. But the most aggressive of our schoolfellows would sometimes torment us, just to show their malignant power, and we responded with stolid contempt, which brought many a thrashing down on the Poet-and-Pythagoras.

Lambert's home-sickness lasted for many months. I know no words to describe the dejection to which he was a prey. Louis has taken the glory off many a masterpiece for me. We had both played the part of the "Leper of Aosta," and had both experienced the feelings described in Monsieur de Maistre's story, before we read them as expressed by his eloquent pen. A book may, indeed, revive the memories of our childhood, but it can never compete with them successfully. Lambert's woes had taught me many a chant of sorrow far more appealing than the finest passages in "Werther." And, indeed, there is no possible comparison between the pangs of a passion condemned, whether rightly or wrongly, by every law, and the grief of a poor child pining for the glorious sunshine, the dews of the valley, and liberty. Werther is the slave of desire; Louis Lambert was an enslaved soul. Given equal talent, the more pathetic sorrow, founded on desires which, being puer, are the more genuine, must transcend the wail even of genius.

After sitting for a long time with his eyes fixed on a lime-tree in the playground, Louis would say just a word; but that word would reveal an infinite speculation.

"Happily for me," he exclaimed one day, "there are hours of comfort when I feel as though the walls of the room had fallen and I were away—away in the fields! What a pleasure it is to let oneself go on the stream of one's thoughts as a bird is borne up on its wings!"

"Why is green a color so largely diffused throughout crea-

"n?" he would ask me. "Why are there so few straight lines in nature? Why is it that man, in his structures, rarely introduces curves? Why is it that he alone, of all creatures, has a sense of straightness?"

These queries revealed long excursions in space. He had, I am sure, seen vast landscapes, fragrant with the scent of woods. He was always silent and resigned, a living elegy, always suffering but unable to complain of suffering. An eagle that needed the world to feed him, shut in between four narrow, dirty walls; and thus his life became an ideal life in the strictest meaning of the words. Filled as he was with contempt of the almost useless studies to which we were harnessed, Louis went on his skyward way absolutely unconscious of the things about us.

I, obeying the imitative instinct that is so strong in childhood, tried to regulate my life in conformity with his. And Louis the more easily infected me with the sort of torpor in which deep contemplation leaves the body, because I was younger and more impressionable than he. Like two lovers, we got into the habit of thinking together in a common reverie. His intuitions had already acquired that acuteness which must surely characterize the intellectual perceptiveness of great poets and often bring them to the verge of madness.

"Do you ever feel," said he to me one day, "as though imagined suffering affected you in spite of yourself? If, for instance, I think with concentration of the effect that the blade of my penknife would have in piercing my flesh, I feel an acute pain as if I had really cut myself; only the blood is not flowing. But the pain comes suddenly, and startles me like a sharp noise breaking profound silence. Can an idea cause physical pain?—What do you say to that, eh?"

When he gave utterance to such subtle reflections, we both fell into artless meditation; we set to work to detect in ourselves the inscrutable phenomena of the origin of thoughts, which Lambert hoped to discover in their earliest germ, so as to describe some day the unknown process. Then, after much discussion, often mixed up with childish notions, a look would

flash from Lambert's eager eyes; he would grasp my hand, and a word from the depths of his soul would show the current of his mind.

"Thinking is seeing," said he one day, carried away by some objection raised as to the first principles of our organization. "Every human science is based on deduction, which is a slow process of seeing by which we work up from the effect to the cause; or, in a wider sense, all poetry, like every work of art, proceeds from a swift vision of things."

He was a spiritualist (as opposed to materialism); but I would venture to contradict him, using his own arguments to consider the intellect as a purely physical phenomenon. We both were right. Perhaps the words materialism and spiritualism express the two faces of the same fact. His considerations on the substance of the mind led to his accepting, with a certain pride, the life of privation to which we were condemned in consequence of our idleness and our indifference to learning. He had a certain consciousness of his own powers which bore him up through his spiritual cogitations. How delightful it was to me to feel his soul acting on my own! Many a time have we remained sitting on our form, both buried in one book, having quite forgotten each other's existence, and yet not apart; each conscious of the other's presence, and bathing in an ocean of thought, like two fish swimming in the same waters.

Our life, apparently, was merely vegetating; but we lived through our heart and brain.

Lambert's influence over my imagination left traces that still abide. I used to listen hungrily to his tales, full of the marvels which make men, as well as children, rapturously devour stories in which truth assumes the most grotesque forms. His passion for mystery, and the credulity natural to the young, often led us to discuss Heaven and Hell. Then Louis, by expounding Swedenborg, would try to make me share in his beliefs concerning angels. In his least logical arguments there were still amazing observations as to the powers of man, which gave his words that color of truth

without which nothing can be done in any art. The romantic end he foresaw as the destiny of man was calculated to foster the yearning which tempts blameless imaginations to give themselves up to beliefs. Is it not during the youth of a nation that its dogmas and idols are conceived? And do not the supernatural beings before whom the people tremble—the personification of their feelings and their magnified desires?

All that I can now remember of the poetical conversations we held together concerning the Swedish prophet, whose works I have since had the curiosity to read, may be told in a few paragraphs.

In each of us there are two distinct beings. According to Swedenborg, the angel is an individual in whom the inner being conquers the external being. If a man desires to earn his call to be an angel, as soon as his mind reveals to him this twofold existence, he must strive to foster the delicate angelic essence that exists within him. If, for lack of a lucid appreciation of his destiny, he allows bodily action to predominate, instead of confirming his intellectual being, all his powers will be absorbed in the use of his external senses, and the angel will slowly perish by the materialization of both natures. In the contrary case, if he nourishes his inner being with the aliment needful to it, the soul triumphs over matter and strives to get free.

When they separate by the act of what we call death, the angel, strong enough then to cast off its wrappings, survives and begins its real life. The infinite variety which differentiates individual men can only be explained by this twofold existence, which, again, is proved and made intelligible by the variety.

In point of fact, the wide distance between a man whose stupid intelligence condemns him to evident stupidity, and the one who, by the exercise of his inner life, has acquired the possession of some power, allows us to suppose that there is as great a difference between men of genius and other beings as there

is between the blind and those who see. This hypothesis, since it extends creation beyond all limits, gives us, as it were, the clue to heaven. The beings who, here on earth, are apparently mingled without distinction, are there distributed, according to their inner perfection, in distinct spheres whose speech and manners have nothing in common. In the invisible world, as in the real world, if some native of the lower spheres comes, all unworthy, into a higher sphere, not only can he never understand the customs and language there, but his mere presence paralyzes the voice and hearts of those who dwell therein.

Dante, in his *Divine Comedy*, had perhaps some slight intimation of those spheres which begin in the world of torment, and rise, circle on circle, to the highest heaven. Thus Swedenborg's doctrine is the product of a lucid spirit noting down the innumerable signs by which the angels manifest their presence among men.

This doctrine, which I have endeavored to sum up in a more or less consistent form, was set before me by Lambert with all the fascination of mysticism, swathed in the wrappings of the phraseology affected by mystical writers: an obscure language full of abstractions, and taking such effect on the brain, that there are books by Jacob Boehm, Swedenborg, and Madame Guyon so strangely powerful that they give rise to phantasies as various as the dreams of the opium-eater. Lambert told me of mystical facts so extraordinary, he so acted on my imagination, that he made my brain reel. Still, I loved to plunge into that realm of mystery, invisible to the senses, in which every one likes to dwell, whether he pictures it to himself under the indefinite ideal of the Future, or clothes it in the more solid guise of romance. These violent revulsions of the mind on itself gave me, without my knowing it, a comprehension of its power, and accustomed me to the workings of the mind.

Lambert himself explained everything by his theory of the angels. To him pure love—love as we dream of it in youth—was the coalescence of two angelic natures. Nothing

could exceed the fervency with which he longed to meet a woman angel. And who better than he could inspire or feel love? If anything could give an impression of an exquisite nature, was it not the amiability and kindness that marked his feelings, his words, his actions, his slightest gestures, the conjugal regard that united us as boys, and that we expressed when we called ourselves *chums*?

There was no distinction for us between my ideas and his. We imitated each other's handwriting, so that one might write the tasks of both. Thus, if one of us had a book to finish and to return to the mathematical master, he could read on without interruption while the other scribbled off his exercise and imposition. We did our tasks as though paying a task on our peace of mind. If my memory does not play me false, they were sometimes of remarkable merit when Lambert did them. But on the foregone conclusion that we were both of us idiots, the master always went through them under a rooted prejudice, and even kept them to read to be laughed at by our schoolfellows.

I remember one afternoon, at the end of the lesson, which lasted from two till four, the master took possession of a page of translation by Lambert. The passage began with, *Caius Gracchus, vir nobilis*; Lambert had construed this by "Caius Gracchus had a noble heart."

"Where do you find 'heart' in *nobilis*?" said the Father sharply.

And there was a roar of laughter, while Lambert looked at the master in some bewilderment.

"What would Madame la Baronne de Staël say if she could know that you make such nonsense of a word that means of noble family, of patrician rank?"

"She would say that you were an ass!" said I in a muttered tone.

"Master Poet, you will stay in for a week," replied the master, who unfortunately overheard me.

Lambert simply repeated, looking at me with inexpressible affection, "*Vir nobilis!*"

Madame de Staël was, in fact, partly the cause of Lambert's troubles. On every pretext masters and pupils threw the name in his teeth, either in irony or in reproof.

Louis lost no time in getting himself "kept in" to share my imprisonment. Freer thus than in any other circumstances, we could talk the whole day long in the silence of the dormitories, where each boy had a cubicle six feet square, the partitions consisting at the top of open bars. The doors, fitted with gratings, were locked at night and opened in the morning under the eye of the Father whose duty it was to superintend our rising and going to bed. The creak of these gates, which the college servants unlocked with remarkable expedition, was a sound peculiar to that college. These little coops were our prison, and boys were sometimes shut up there for a month at a time. The boys in these coops were under the stern eye of the prefect, a sort of censor who stole up at certain hours, or at unexpected moments, with a silent step, to hear if we were talking instead of writing our impositions. But a few walnut shells dropped on the stairs, or the sharpness of our hearing, almost always enabled us to beware of his coming, so we could give ourselves up without anxiety to our favorite studies. However, as books were prohibited, our prison hours were chiefly filled up with metaphysical discussions, or with relating singular facts connected with the phenomena of mind.

One of the most extraordinary of these incidents beyond question is this, which I will here record, not only because it concerns Lambert, but because it perhaps was the turning-point of his scientific career. By the law of custom in all schools, Thursday and Sunday were holidays; but the services, which we were made to attend very regularly, so completely filled up Sunday, that we considered Thursday our only real day of freedom. After once attending Mass, we had a long day before us to spend in walks in the country round the town of Vendôme. The manor of Rochembeau was the most interesting object of our excursions, perhaps by reason of its distance; the smaller boys were very seldom

on so fatiguing an expedition. However, once or twice a year the class-masters would hold out Rochambeau as a reward for diligence.

In 1812, towards the end of the spring, we were to go there for the first time. Our anxiety to see this famous château which had been, where the owner sometimes treated the boys to milk, made us all very good, and nothing hindered the progress. Neither Lambert nor I had ever seen the pretty prospect of the Lour where the house stood. So his imagination and mine were much excited by the prospect of this excursion, which filled the school with traditional glee. We talked of it all the evening, planning to spend in fruit or milk such money as we had saved, against all the habits of school-life.

After dinner next day, we set out at half-past twelve, each provided with a square hunch of bread, given to us for our afternoon snack. And off we went, as gay as swallows, marching in a body on the famous château with an eagerness which would at first allow of no fatigue. When we reached the hill, whence we looked down on the house standing half-way down the slope, on the devious valley through which the soft winds and sparkles between meadows in graceful curves formed a beautiful landscape, one of those scenes to which the keen emotions of early youth or of love lend such a charm, that it is wise never to see them again in later years—Louis Lambert said to me, "Why, I saw this last night in a dream."

He recognized the clump of trees under which we were standing, the grouping of the woods, the color of the water, the turrets of the château, the details, the distance, in fact every part of the prospect which we looked on for the first time. We were mere children: I, at any rate, who was but thirteen; Louis, at fifteen, might have the precocity of genius, but at that time we were incapable of falsehood in the most trivial matters of our life as friends. Indeed, if Lambert's powerful mind had any presentiment of the importance of such facts, he was far from appreciating their whole bearing; for he was quite astonished by this incident. I asked him how he had not perhaps been brought to Rochambeau in his

infancy, and my question struck him; but after thinking it over, he answered in the negative. This incident, analogous to what may be known of the phenomena of sleep in several persons, will illustrate the beginnings of Lambert's line of talent; he took it, in fact, as the basis of a whole system, using a fragment—as Cuvier did in another branch of inquiry—as a clue to the reconstruction of a complete system.

At this moment we were sitting together on an old oak-stump, and after a few minutes' reflection, Louis said to me:

"If the landscape did not come to me—which it is absurd to imagine—I must have come here. If I was here while I was asleep in my cubicle, does not that constitute a complete severance of my body and my inner being? Does it not prove some inscrutable locomotive faculty in the spirit with effects resembling those of locomotion in the body? Well, then, if my spirit and my body can be severed during sleep, why should I not insist on their separating in the same way while I am awake? I see no half-way mean between the two propositions.

"But if we go further into details: Either the facts are due to the action of a faculty which brings out a second being to whom my body is merely a husk, since I was in my cell and yet I saw the landscape—and this upsets many systems; or the facts took place either in some nerve centre, of which the name is yet to be discovered, where our feelings dwell and move; or else in the cerebral centre, where ideas are formed. This last hypothesis gives rise to some strange questions. I walked, I saw, I heard. Motion is inconceivable but in space, sound acts only at certain angles or on surfaces, color is caused only by light. If, in the dark, with my eyes shut, I saw, in myself, colored objects; if I heard sounds in the most perfect silence and without the conditions requisite for the production of sound; if without stirring I traversed wide tracts of space, there must be inner faculties independent of the external laws of physics. Material nature must be penetrable by the spirit.

"How is it that men have hitherto given so little thought

to the phenomena of sleep, which seem to prove that man has a double life? May there not be a new science lying beneath them?" he added, striking his brow with his hand. "If not the elements of a science, at any rate the revelation of stupendous powers in man; at least they prove a frequent severance of our two natures, the fact I have been thinking out for a very long time. At last, then, I have hit on evidence to show the superiority that distinguishes our latent senses from our corporeal senses! *Homo duplex!*"

"And yet," he went on, after a pause, with a doubtful shrug, "perhaps we have not two natures; perhaps we are merely gifted with personal and perfectible qualities, of which the development within us produces certain unobserved phenomena of activity, penetration, and vision. In our love of the marvelous, a passion begotten of our pride, we have translated these effects into poetical inventions, because we did not understand them. It is so convenient to deify the incomprehensible!"

"I should, I own, lament over the loss of my illusions. I so much wished to believe in our twofold nature and in Swedenborg's angels. Must this new science destroy them? Yes: for the study of our unknown properties involves us in a science that appears to be materialistic, for the Spirit uses, divides, and animates the Substance; but it does not destroy it."

He remained pensive, almost sad. Perhaps he saw the dreams of his youth as swaddling clothes that he must soon shake off.

"Sight and hearing are, no doubt, the sheaths for a very marvelous instrument," said he, laughing at his own figure of speech.

Always when he was talking to me of Heaven and Hell, he was wont to treat of Nature as being master; but now, as he pronounced these last words, big with prescience, he seemed to soar more boldly than ever above the landscape, and his forehead seemed ready to burst with the afflatus of genius. His powers—mental powers we must call them till

some new term is found ———— to flash from the organs intended to express them. His eyes shot out thoughts; his uplifted hand, his silent but tremulous lips were eloquent; his burning glance was radiant; at last his head, as though too heavy, or exhausted by too eager a flight, fell on his breast. This boy—this giant—bent his head, took my hand and clasped it in his own, which was damp, so fevered was he for the search for truth; then, after a pause, he said:

“I shall be famous!—And you too,” he added after a pause. “We will both study the Chemistry of the Will.”

Noble soul! I recognized his superiority, though he took great care never to make me feel it. He shared with me all the treasures of his mind, and regarded me as instrumental in his discoveries, leaving me the credit of my insignificant contributions. He was always as gracious as a woman in love; he had all the bashful feeling, the delicacy of soul which make life happy and pleasant to endure.

On the following day he began writing what he called a *Treatise on the Will*; his subsequent reflections led to many changes in its plan and method; but the incident of that day was certainly the germ of the work, just as the electric shock always felt by Mesmer at the approach of a particular manservant was the starting-point of his discoveries in magnetism, a science till then interred under the mysteries of Isis, of Delphi, of the cave of Trophonius, and rediscovered by that prodigious genius, close on Lavater, and the precursor of Gall.

Lambert's ideas, suddenly illuminated by this flash of light, assumed vaster proportions; he disentangled certain truths from his many acquisitions and brought them into order; then, like a founder, he cast the model of his work. At the end of six months' indefatigable labor, Lambert's writings excited the curiosity of our companions, and became the object of cruel practical jokes which led to a fatal issue.

One day one of the masters, who was bent on seeing the manuscripts, enlisted the aid of our tyrants, and came to seize, by force, a box that contained the precious papers.

Lambert and I defended it with incredible courage. The trunk was locked, our aggressors could not open it, but they tried to smash it in the struggle, a stroke of malignity at which we shrieked with rage. Some of the boys, with a sense of justice, or struck perhaps by our heroic defence, advised the attacking party to leave us in peace, crushing us with insulting contempt. But suddenly, brought to the spot by the noise of a battle, Father Haugoult roughly intervened, interfering as to the cause of the fight. Our enemies had interrupted us in writing our impositions, and the class-master came to protect his slaves. The foe, in self-defence, betrayed the existence of the manuscript. The dreadful Haugoult insisted on our giving up the box, if we should resist, he would have it broken open. Lambert gave him the key; the master took out the papers, glanced through them, and said, "he confiscated them:

"And it is for such rubbish as this that you neglect your lessons!"

Large tears fell from Lambert's eyes, wrung from him as much by a sense of his offended moral superiority as by the gratuitous insult and betrayal that he had suffered. We gave the aggressors a glance of stern reproach: had they not delivered us over to the common enemy? If the common law of school obliged them to thrash us, did it not require them to keep silence as to our misdeeds?

In a moment they were no doubt ashamed of their baseness.

Father Haugoult probably sold the *Treatise on the Will* to a local grocer, unconscious of the scientific treasure, of which the germs thus fell into unworthy hands.

Six months later I left the school, and I do not know whether Lambert ever recommenced his labors. Our parting threw him into a mood of the darkest melancholy.

It was in memory of the disaster that befell Louis' book that, in the tale which comes first in these *Etudes*, I adopted the title invented by Lambert for a work of fiction, and gave the name of a woman who was dear to him to a girl charac-

terized by her self-devotion; but this is not all I have borrowed from him: his character and occupations were of great value to me in writing that book, and the subject arose from some reminiscences of our youthful meditations. This present volume is intended as a modest monument, a broken column, to commemorate the life of the man who bequeathed to me all he had to leave—his thoughts.

In that boyish effort Lambert had enshrined the ideas of a man. Ten years later, when I met some learned men who were devoting serious attention to the phenomena that had struck us and that Lambert had so marvelously analyzed, I understood the value of his work, then already forgotten as childish. I at once spent several months in recalling the principal theories discovered by my poor schoolmate. Having collected my reminiscences, I can boldly state that, by 1812, he had proved, divined, and set forth in his *Treatise* several important facts of which, as he had declared, evidence was certain to come sooner or later. His philosophical speculations ought undoubtedly to gain him recognition as one of the great thinkers who have appeared at wide intervals among men, to reveal to them the bare skeleton of some science to come, of which the roots spread slowly, but which, in due time, bring forth fair fruit in the intellectual sphere. Thus a humble artisan, Bernard Palissy, searching the soil to find minerals for glazing pottery, proclaimed, in the sixteenth century, with the infallible intuition of genius, geological facts which it is now the glory of Cuvier and Buffon to have demonstrated.

I can, I believe, give some idea of Lambert's *Treatise* by stating the chief propositions on which it was based; but, in spite of myself, I shall strip them of the ideas in which they were clothed, and which were indeed their indispensable accompaniment. I started on a different path, and only made use of those of his researches which answered the purpose of my scheme. I know not, therefore, whether as his disciple I can faithfully expound his views, having assimilated them in the first instance so as to color them with my own.

JOHN ALISON UNIVERSITY

New ideas require new words, or a new and expanded use of old words, extended and defined in their meaning. Thus Lambert, to set forth the basis of his system, had adopted certain common words that answered to his notions. The word Will he used to connote the medium in which the mind moves, or to use a less abstract expression, the mass of power by which man can reproduce, outside himself, the actions constituting his external life. Volition—a word due to Locke—expressed the act by which a man exerts his will. The Mind, or Thought, which he regarded as the quintessential product of the Will, also represented the medium in which the ideas originate to which thought gives substance. The Idea, a name common to every creation of the brain, constituted the act by which man uses his mind. Thus the Will and the Mind were the two generating forces; the Volition and the Idea were the two products. Volition, he thought, was the Idea evolved from the abstract state to a concrete state, from its generative fluid to a solid expression, so to speak, if such words may be taken to formulate notions so difficult of definition. According to him, the Mind and Ideas are the motion and the outcome of our inner organization, just as the Will and Volition are of our external activity. He gave the Will precedence over the Mind.

"You must will before you can think," he said. "Many beings live in a condition of Willing without ever attaining to the condition of Thinking. In the North, life is long; in the South, it is shorter; but in the North we see torpor, in the South a constant excitability of the Will, up to the point where from an excess of cold or of heat the organs are almost nullified."

The use of the word "medium" was suggested to him by an observation he had made in his childhood, though, to be sure, he had no suspicion then of its importance, but its singularity naturally struck his delicately alert imagination. His mother, a fragile, nervous woman, all sensitiveness and affection, was one of those beings created to represent womanhood in all the perfection of her attributes, but relegated by a

mistaken fate to too low a place in the social scale. Wholly loving, and consequently wholly suffering, she died young, having thrown all her energies into her motherly love. Lambert, a child of six, lying, but not always sleeping, in a cot by his mother's bed, saw the electric sparks from her hair when she combed it. The man of fifteen made scientific application of this fact which had amused the child, a fact beyond dispute, of which there is ample evidence in many instances, especially of women who by a sad fatality are doomed to let unappreciated feelings evaporate in the air, or some superabundant power run to waste.

In support of his definitions, Lambert propounded a variety of problems to be solved, challenges flung out to science, though he proposed to seek the solution for himself. He inquired, for instance, whether the element that constitutes electricity does not enter as a base into the specific fluid whence our Ideas and Volitions proceed? Whether the hair, which loses its color, turns white, falls out, or disappears, in proportion to the decay or crystallization of our thoughts, may not be in fact a capillary system, either absorbent or diffusive, and wholly electrical? Whether the fluid phenomena of the Will, a matter generated within us, and spontaneously reacting under the impress of conditions as yet unobserved, were at all more extraordinary than those of the invisible and intangible fluid produced by a voltaic pile, and applied to the nervous system of a dead man? Whether the formation of Ideas and their constant diffusion was less incomprehensible than evaporation of the atoms, imperceptible indeed, but so violent in their effects, that are given off from a grain of musk without any loss of weight. Whether, granting that the function of the skin is purely protective, absorbent, excretive, and tactile, the circulation of the blood and all its mechanism would not correspond with the transubstantiation of our Will, as the circulation of the nerve fluid corresponds to that of the Mind? Finally, whether the more or less rapid affluence of these two real substances may not be the result of a certain perfection or imperfection

of organs whose conditions require investigation in every manifestation?

Having set forth these principles, he proposed to class the phenomena of human life in two series of distinct results, demanding, with the ardent insistency of conviction, a special analysis for each. In fact, having observed in almost every type of created thing two separate motions, he assumed, nay, asserted, their existence in our human nature, and designated this vital antithesis Action and Reaction.

"A desire," he said, "is a fact completely accomplished in our will before it is accomplished externally."

Hence the sum-total of our Volitions and our Ideas constitutes Action, and the sum-total of our external acts he called Reaction.

When I subsequently read the observations made by Bichat on the duality of our external senses, I was really bewildered by my recollections, recognizing the startling coincidences between the views of that celebrated physiologist and those of Louis Lambert. They both died too young, and they had with equal steps arrived at the same strange truths. Nature has in every case been pleased to give a twofold purpose to the various apparatus that constitute her creatures; and the twofold action of the human organism, which is now ascertained beyond dispute, proves by a mass of evidence in daily life how true were Lambert's deductions as to Action and Reaction.

The inner Being, the Being of Action—the word he used to designate an unknown specialization—the mysterious nexus of fibrils to which we owe the inadequately investigated powers of thought and will—in short, the nameless entity which sees, acts, foresees the end, and accomplishes everything before expressing itself in any physical phenomenon—must, in conformity with its nature, be free from the physical conditions by which the external Being of Reaction, the visible man, is fettered in its manifestation. From this followed a multitude of logical explanation as to those results of our twofold nature which appear the strangest, and a

rectification of various systems in which truth and falsehood are mingled.

Certain men, having had a glimpse of some phenomena of the natural working of the Being of Action, were, like Swedenborg, carried away above this world by their ardent soul, thirsting for poetry, and filled with the Divine Spirit. Thus, in their ignorance of the causes and their admiration of the facts, they pleased their fancy by regarding that inner man as divine, and constructing a mystical universe. Hence we have angels! A lovely illusion which Lambert would never abandon, cherishing it even when the sword of his logic was cutting off their dazzling wings.

"Heaven," he would say, "must, after all, be the survival of our perfected faculties, and hell the void into which our unperfected faculties are cast away."

But how, then, in the ages when the understanding had preserved the religious and spiritualist impressions, which prevailed from the time of Christ till that of Descartes, between faith and doubt, how could men help accounting for the mysteries of our nature otherwise than by divine interposition? Of whom but of God Himself could sages demand an account of an invisible creature so actively and so reactively sensitive, gifted with faculties so extensive, so improvable by use, and so powerful under certain occult influences, that they could sometimes see it annihilate, by some phenomenon of sight or movement, space in its two manifestations—Time and Distance—of which the former is the space of the intellect, the latter is physical space? Sometimes they found it reconstructing the past, either by the power of retrospective vision, or by the mystery of a palingenesis not unlike the power a man might have of detecting in the form, integument, and embryo in a seed, the flowers of the past, and the numberless variations of their color, scent, and shape; and sometimes, again, it could be seen vaguely foreseeing the future, either by its apprehension of final causes, or by some phenomenon of physical presentiment.

Other men, less poetically religious, cold, and argumenta-

five—quacks perhaps, but enthusiasts in brain at least, if not in heart—recognizing some isolated examples of such phenomena, admitted their truth while refusing to consider them as radiating from a common centre. Each of these was, however, bent on constructing a science out of a simple fact. Hence arose demonology, judicial astrology, the black arts, and, in short, every form of divination founded on circumstances that were essentially transient, because they varied according to men's temperament, and to conditions that are still completely unknown.

But from these errors of the learned, and from the ecclesiastical trials under which fell so many martyrs to their own powers, startling evidence was derived of the prodigious faculties at the command of the Being of Action, which, according to Lambert, can abstract itself completely from the Being of Reaction, bursting its envelope, and piercing walls by its potent vision; a phenomenon known to the Hindoos, as missionaries tell us, by the name of *Tokciad*; or again, by another faculty, can grasp in the brain, in spite of its closest convolutions, the ideas which are formed or forming there, in the whole of past consciousness.

"If apparitions are not impossible," said Lambert, "they must be due to a faculty of discerning the ideas which represent man in his purest essence, whose life, imperishable perhaps, escapes our grosser senses, though they may become perceptible to the inner being when it has reached a high degree of ecstasy, or a great perfection of vision."

I know—though my remembrance is now vague—that Lambert, by following the results of Mind and Will step by step, after he had established their laws, accounted for a multitude of phenomena which, till then, had been regarded with reason as incomprehensible. Thus wizards, men possessed, those gifted with second sight, and demoniacs of every name—the victims of the Middle Ages—became the subject of explanations so natural, that their very simplicity often seemed to me the seal of their truth. The marvelous gifts which the Church of Rome, jealous of all mysteries, pun-

ished with the stake, were, in Louis' opinion, the result of certain affinities between the constituent elements of matter and those of mind, which proceed from the same source. The man holding a hazel rod when he found a spring of water was guided by some antipathy or sympathy of which he was unconscious; nothing but the eccentricity of these phenomena could have availed to give some of them historic certainty.

Sympathies have rarely been proved; they afford a kind of pleasure which those who are so happy as to possess them rarely speak of unless they are abnormally singular, and even then only in the privacy of intimate intercourse, where everything is buried. But the antipathies that arise from the inversion of affinities have, very happily, been recorded when developed in famous men. Thus, Bayle had hysterics when he heard water splashing, Scaliger turned pale at the sight of water-cress, Erasmus was thrown into a fever by the smell of fish. These three antipathies were connected with water. The Duc d'Épernon fainted at the sight of a hare, Tycho-Brahe at that of a fox, Henri III. at the presence of a cat, the Maréchal d'Albret at the sight of a wild hog; these antipathies were produced by animal emanations, and often took effect at a great distance. The Chevalier de Guise, Marie de' Medici, and many other persons, have felt faint at seeing a rose even in a painting. Lord Bacon, whether he were forewarned or no of an eclipse of the moon, always fell into a syncope while it lasted; and his vitality, suspended while the phenomenon lasted, was restored as soon as it was over without his feeling any further inconvenience. These effects of antipathy, all well authenticated, and chosen from among many which history has happened to preserve, are enough to give a clue to the sympathies which remain unknown.

This fragment of Lambert's investigations, which I remember from among his essays, will throw a light on the method on which he worked. I need not emphasize the obvious connection between this theory and the collateral sciences projected by Gall and Lavater; they were its natural corollary;

and every more or less scientific brain will discern the ramifications by which it is inevitably connected with the physiological observations of one and the speculations on physiology of the other.

Mesmer's discovery, so important, though as yet so little appreciated, was also embodied in a single section of this treatise, though Louis did not know the Swiss doctor's writings—which are few and brief.

A simple and logical inference from these principles led him to perceive that the will might be accumulated by a contractile effort of the inner man, and then, by another effort, projected, or even imparted, to material objects. Thus, the whole force of a man must have the property of reacting on other men, and of infusing into them an essence foreign to their own, if they could not protect themselves against such an aggression. The evidence of this theorem of the essence of humanity is, of course, very multifarious; but there is nothing to establish it beyond question. We have only the notorious disaster of Marius and his harangue to the Cimbrian commanded to kill him, or the august injunction of a mother to the Lion of Florence, in historic proof of instances of such lightning flashes of mind. To Lambert, then, Will and Thought were *living forces*; and he spoke of them in such a way as to impress his belief on the hearer. To him these two forces were, in a way, visible, tangible. Thought was slow or alert, heavy or nimble, light or dark; he ascribed to it all the attributes of an active agent, and thought of it as rising, resting, waking, expanding, growing old, shrinking, becoming atrophied, or resuscitating; he described its life, and specified all its actions by the strangest words in our language, speaking of its spontaneity, its strength, and its qualities with a kind of intuition which enabled him to recognize all the manifestations of its substantial existence.

"Often," said he, "in the midst of quiet and silence, when our inner faculties are dormant, when we have given ourselves up to sweet repose, when a sort of darkness reigns within us, and we are lost in the contemplation of things outside us,

an idea suddenly flies forth, and rushes with the swiftness of lightning across the infinite space which our inner vision allows us to perceive. This radiant idea, springing into existence like a will-o'-the-wisp, dies out never to return; an ephemeral life, like that of babes who give their parents such infinite joy and sorrow; a sort of still-born blossom in the fields of the mind. Sometimes an idea, instead of springing forcibly into life and dying unembodied, dawns gradually, hovers in the unknown limbo of the organs where it has its birth; exhausts us by long gestation, develops, is itself fruitful, grows outwardly in all the grace of youth and the promising attributes of a long life; it can endure the closest inspection, invites it, and never tires the sight; the investigation it undergoes commands the admiration we give to works slowly elaborated. Sometimes ideas are evolved in a swarm; one brings another; they come linked together; they vie with each other; they fly in clouds, wild and headlong. Again, they rise up pallid and misty, and perish for want of strength or of nutrition; the vital force is lacking. Or again, on certain days, they rush down into the depths to light up that immense obscurity; they terrify us and leave the soul dejected.

"Ideas are a complete system within us, resembling a natural kingdom, a sort of flora, of which the iconography will one day be outlined by some man who will perhaps be accounted a madman.

"Yes, within us and without, everything testifies to the livingness of those exquisite creations, which I compare with flowers in obedience to some unutterable revelation of their true nature!

"Their being produced as the final cause of man is, after all, not more amazing than the production of perfume and color in a plant. Perfumes *are* ideas, perhaps!

"When we consider that the line where flesh ends and the nail begins contains the invisible and inexplicable mystery of the constant transformation of a fluid into horn, we must confess that nothing is impossible in the marvelous modifications of human tissue.

"And are there not in our inner nature phenomena of weight and motion comparable to those of physical nature? Suspense, to choose an example vividly familiar to everybody, is painful only as a result of the law in virtue of which the weight of a body is multiplied by its velocity. The weight of the feeling produced by suspense increases by the constant addition of past pain to the pain of the moment.

"And then, to what, unless it be to the electric fluid, are we to attribute the magic by which the Will enthrones itself so imperiously in the eye to demolish obstacles at the behest of genius, thunders in the voice, or filters, in spite of dissimulation, through the human frame? The current of that sovereign fluid, which, in obedience to the high pressure of thought or of feeling, flows in a torrent or is reduced to a mere thread, and collects to flash in lightnings, is the occult agent to which are due the evil or the beneficent efforts of Art and Passion—intonation of voice, whether harsh or suave, terrible, lascivious, horrifying or seductive by turns, thrilling the heart, the nerves, or the brain at our will; the marvels of the touch, the instrument of the mental transfusions of a myriad artists, whose creative fingers are able, after passionate study, to reproduce the forms of nature; or, again, the infinite gradations of the eye from dull inertia to the emission of the most terrifying gleams.

"By this system God is bereft of none of His rights. Mind, as a form of matter, has brought me a new conviction of His greatness."

After hearing him discourse thus, after receiving into my soul his look like a ray of light, it was difficult not to be dazzled by his conviction and carried away by his arguments. The Mind appeared to me as a purely physical power, surrounded by its innumerable progeny. It was a new conception of humanity under a new form.

This brief sketch of the laws which, as Lambert maintained, constitute the formula of our intellect, must suffice to give a notion of the prodigious activity of his spirit feeding on itself. Louis had sought for proofs of his theories in

the history of great men, whose lives, as set forth by their biographers, supply very curious particulars as to the operation of their understanding. His memory allowed him to recall such facts as might serve to support his statements; he had appended them to each chapter in the form of demonstrations, so as to give to many of his theories an almost mathematical certainty. The works of Cardan, a man gifted with singular powers of insight, supplied him with valuable materials. He had not forgotten that Apollonius of Tyana had, in Asia, announced the death of the tyrant with every detail of his execution, at the very hour when it was taking place in Rome; nor that Plotinus, when far away from Porphyrius, was aware of his friend's intention to kill himself, and flew to dissuade him; nor the incident in the last century, proved in the face of the most incredulous mockery ever known—an incident most surprising to men who were accustomed to regard doubt as a weapon against the fact alone, but simple enough to believers—the fact that Alphonzo-Maria di Lignori, Bishop of Saint-Agatha, administered consolations to Pope Ganganeli, who saw him, heard him, and answered him, while the Bishop himself, at a great distance from Rome, was in a trance at home, in the chair where he commonly sat on his return from Mass. On recovering consciousness, he saw all his attendants kneeling beside him, believing him to be dead: "My friends," said he, "the Holy Father is just dead." Two days later a letter confirmed the news. The hour of the Pope's death coincided with that when the Bishop had been restored to his natural state.

Nor had Lambert omitted the yet more recent adventure of an English girl who was passionately attached to a sailor, and set out from London to seek him. She found him, without a guide, making her way alone in the North American wilderness, reaching him just in time to save his life.

Louis had found confirmatory evidence in the mysteries of the ancients, in the acts of the martyrs—in which glorious instances may be found of the triumph of human will, in the demonology of the Middle Ages, in criminal trials and

ical researches; always selecting the real fact, the probable phenomenon, with admirable sagacity.

All this rich collection of scientific anecdotes, culled from many books, most of them worthy of credit, served no doubt to wrap parcels in; and this work, which was curious, to say the least of it, as the outcome of a most extraordinary memory, was doomed to destruction.

Among the various cases which added to the value of Lambert's *Treatise* was an incident that had taken place in his own family, of which he had told me before he wrote his essay. This fact, bearing on the post-existence of the inner man, if I may be allowed to coin a new word for a phenomenon hitherto nameless, struck me so forcibly that I have never forgotten it. His father and mother were being forced into a lawsuit, of which the loss would leave them with a stain on their good name, the only thing they had in the world. Hence their anxiety was very great when the question first arose as to whether they should yield to the plaintiff's unjust demands, or should defend themselves against him. The matter came under discussion one autumn evening, before a turf fire in the room used by the tanner and his wife. Two or three relations were invited to this family council, and among others Louis' paternal great-grandfather, an old laborer, much bent, but with a venerable and dignified countenance, bright eyes, and bald, yellow head, on which grew a few locks of thin, white hair. Like the Obi of the Negroes, or the Sagamore of the Indian savage, he was a sort of oracle, consulted on important occasions. His land was tilled by his grandchildren, who fed and served him; he predicted rain and fine weather, and told them when to mow the hay and gather the crops. The barometric exactitude of his forecasts was quite famous, and added to the confidence and respect he inspired. For whole days he would sit immovable in his armchair. This state of rapt meditation often came upon him since his wife's death; he had been attached to her with the truest and most faithful affection.

This discussion was held in his presence, but he did not seem to give much heed to it.

"My children," said he, when he was asked for his opinion, "this is too serious a matter for me to decide on alone. I must go and consult my wife."

The old man rose, took his stiek, and went out, to the great astonishment of the others, who thought him daft. He presently came back and said:

"I did not have to go so far as the graveyard; your mother came to meet me; I found her by the brook. She tells me that you will find some receipts in the hands of a notary at Blois, which will enable you to gain your suit."

The words were spoken in a firm tone; the old man's demeanor and countenance showed that such an apparition was habitual with him. In fact, the disputed receipts were found, and the lawsuit was not attempted.

This event, under his father's roof and to his own knowledge, when Louis was nine years old, contributed largely to his belief in Swedenborg's miraculous visions, for in the course of that philosopher's life he repeatedly gave proof of the power of sight developed in his Inner Being. As he grew older, and as his intelligence was developed, Lambert was naturally led to seek in the laws of nature for the causes of the miracle which, in his childhood, had captivated his attention. What name can be given to the chance which brought within his ken so many facts and books bearing on such phenomena, and made him the principal subject and actor in such marvelous manifestations of mind?

If Lambert had no other title to fame than the fact of his having formulated, in his sixteenth year, such a psychological dictum as this:—"The events which bear witness to the action of the human race, and are the outcome of its intellect, have causes by which they are preconceived, as our actions are accomplished in our mind before they are reproduced by the outer man; presentiments or predictions are the perception of these causes"—I think we may deplore in him a genius equal to Pascal, Lavoisier, or Laplace. His chimerical notions about angels perhaps overruled his work too long; but was it not in trying to make gold that the alchemists uncon-

sciously created chemistry? At the same time, Lambert, at a later period, studied comparative anatomy, physics, geometry, and other sciences bearing on his discoveries, and this was undoubtedly with the purpose of collecting facts and submitting them to analysis—the only torch that can guide us through the dark places of the most inscrutable work of nature. He had too much good sense to dwell among the clouds of theories which can all be expressed in a few words. In our day, is not the simplest demonstration based on facts more highly esteemed than the most specious system though defended by more or less ingenious inductions? But as I did not know him at the period of his life when his cogitations were, no doubt, the most productive of results, I can only conjecture what the bent of his work must have been from that of his first efforts of thought.

It is easy to see where his *Treatise on the Will* was faulty. Though gifted already with the powers which characterize superior men, he was but a boy. His brain, though endowed with a great faculty for abstractions, was still full of the delightful beliefs that hover around youth. Thus his conception, while at some points it touched the ripest fruits of his genius, still, by many more, clung to the smaller elements of its germs. To certain readers, lovers of poetry, what he chiefly lacked must have been a certain vein of interest.

But his work bore the stamp of the struggle that was going on in that noble Spirit between the two great principles of Spiritualism and Materialism, round which so many a fine genius has beaten its way without ever daring to amalgamate them. Louis, at first purely Spiritualist, had been irresistibly led to recognize the Material conditions of Mind. Confounded by the facts of analysis at the moment when his heart still gazed with yearning at the clouds that floated in Swedenborg's heaven, he had not yet acquired the necessary powers to produce a coherent system, compactly cast in a piece, as it were. Hence certain inconsistencies that have left their stamp even on the sketch here given of his first attempts. Still, incomplete as his work may have been, was

it not the rough copy of a science of which he would have investigated the secrets at a later time, have secured the foundations, have examined, deduced, and connected the logical sequence?

Six months after the confiscation of the *Treatise on the Will* I left school. Our parting was unexpected. My mother, alarmed by a feverish attack which for some months I had been unable to shake off, while my inactive life induced symptoms of *coma*, carried me off at four or five hours' notice. The announcement of my departure reduced Lambert to dreadful dejection.

"Shall I ever see you again?" said he in his gentle voice, as he clasped me in his arms. "You will live," he went on, "but I shall die. If I can, I will come back to you."

Only the young can utter such words with the accent of conviction that gives them the impressiveness of prophecy, of a pledge, leaving a terror of its fulfilment. For a long time indeed I vaguely looked for the promised apparition. Even now there are days of depression, of doubt, alarm, and loneliness, when I am forced to repel the intrusion of that sad parting, though it was not fated to be the last.

When I crossed the yard by which we left, Lambert was at one of the refectory windows to see me pass. By my request my mother obtained leave for him to dine with us at the inn, and in the evening I escorted him back to the fatal gate of the college. No lover and his mistress ever shed more tears at parting.

"Well, good-bye; I shall be left alone in this desert!" said he, pointing to the playground where two hundred boys were disporting themselves and shouting. "When I come back half dead with fatigue from my long excursions through the fields of thought, on whose heart can I rest? I could tell you everything in a look. Who will understand me now?—Good-bye! I could wish I had never met you; I should not know all I am losing."

"And what is to become of me?" said I. "Is not my posi-

tion a dreadful one. *I have nothing here to uphold me!*" and I slapped my forehead.

He shook his head with a gentle gesture, gracious and sad, and we parted.

At that time Louis Lambert was about five feet five inches in height; he grew no more. His countenance, which was full of expression, revealed his sweet nature. Divine patience, developed by harsh usage, and the constant concentration needed for his meditative life, had bereft his eyes of the audacious pride which is so attractive in some faces, and which had so shocked our masters. Peaceful mildness gave charm to his face, an exquisite serenity that was never marred by a tinge of irony or satire; for his natural kindness tempered his conscious strength and superiority. He had pretty hands, very slender, and almost always moist. His frame was a marvel, a model for a sculptor; but our iron-gray uniform, with gilt buttons and knee-breeches, gave us such an ungainly appearance that Lambert's fine proportions and firm muscles could only be appreciated in the bath. When we swam in our pool in the Loir, Louis was conspicuous by the whiteness of his skin, which was unlike the different shades of our schoolfellows' bodies mottled by the cold, or blue from the water. Gracefully formed, elegant in his attitudes, delicate in hue, never shivering after his bath, perhaps because he avoided the shade and always ran into the sunshine, Louis was like one of those cautious blossoms that close their petals to the blast and refuse to open unless to a clear sky. He ate little, and drank water only; either by instinct or by choice he was averse to any exertion that made a demand on his strength; his movements were few and simple, like those of Orientals or of savages, with whom gravity seems a condition of nature.

As a rule, he disliked everything that resembled any special care for his person. He commonly sat with his head a little inclined to the left, and so constantly rested his elbows on the table, that the sleeves of his coats were soon in holes.

To this slight picture of the outer man I must add a sketch

of his moral qualities, for I believe I can now judge him impartially.

Though naturally religious, Louis did not accept the minute practices of the Roman ritual; his ideas were more intimately in sympathy with Saint Theresa and Fénelon, and several Fathers and certain Saints, who, in our day, would be regarded as heresiarchs or atheists. He was rigidly calm during the services. His own prayers went up in gusts, in aspirations, without any regular formality; in all things he gave himself up to nature, and would not pray, any more than he would think, at any fixed hour. In chapel he was equally apt to think of God or to meditate on some problem of philosophy.

To him Jesus Christ was the most perfect type of his system. *Et Verbum caro factum est* seemed a sublime statement intended to express the traditional formula of the Will, the Word, and the Act made visible. Christ's unconsciousness of His Death—having so perfected His inner Being by divine works, that one day the invisible form of it appeared to His disciples—and the other Mysteries of the Gospels, the magnetic enres wrought by Christ, and the gift of tongues, all to him confirmed his doctrine. I remember once hearing him say on this subject, that the greatest work that could be written nowadays was a History of the Primitive Church. And he never rose to such poetic heights as when, in the evening, as we conversed, he would enter on an inquiry into miracles, worked by the power of Will during that great age of faith. He discerned the strongest evidence of his theory in most of the martyrdoms endured during the first century of our era, which he spoke of as *the great era of the Mind*.

“Do not the phenomena observed in almost every instance of the torments so heroically endured by the early Christians for the establishment of the faith, amply prove that Material force will never prevail against the force of Ideas or the Will of man?” he would say. “From this effect, produced by the Will of all, each man may draw conclusions in favor of his own.”

I need say nothing of his views on poetry or history, nor of his judgment on the masterpieces of our language. There would be little interest in the record of opinions now almost universally held, though at that time, from the lips of a boy, they might seem remarkable. Louis was capable of the highest flights. To give a notion of his talents in two words, he could have written *Zadig* as wittily as Voltaire; he could have thought out the Dialogue between Sylla and Eucrates as powerfully as Montesquieu. His rectitude of character made you desire above all else in a work that it should bear the stamp of utility; at the same time, his refined taste demanded novelty of thought as well as of form. One of his most remarkable literary observations, which will serve as a clue to all the others, and show the lucidity of his judgment, is this, which has ever dwelt in my memory, "The Apocalypse is written ecstasy." He regarded the Bible as a part of the traditional history of the antediluvian nations which had taken for its share the new humanity. He thought that the mythology of the Greeks was borrowed both from the Hebrew Scriptures and from the sacred Books of India, adapted after their own fashion by the beauty-loving Hellenes.

"It is impossible," said he, "to doubt the priority of the Asiatic Scriptures; they are earlier than our sacred books. The man who is candid enough to admit this historical fact sees the whole world expand before him. Was it not on the Asiatic highland that the few men took refuge who were able to escape the catastrophe that ruined our globe—if, indeed, men had existed before that cataclysm or shock? A serious query, the answer to which lies at the bottom of the sea. The anthropogony of the Bible is merely a genealogy of a swarm escaping from the human hive which settled on the mountainous slopes of Thibet between the summits of the Himalaya and the Caucasus.

"The character of the primitive ideas of that horde called by its lawgiver the people of God, no doubt to secure its unity, and perhaps also to induce it to maintain his laws and his system of government—for the Books of Moses are a re-

ligions, political, and civil code—that character bears the authority of terror: convulsions of nature are interpreted with stupendous power as a vengeance from on high. In fact, since this wandering tribe knew none of the ease enjoyed by a community settled in a patriarchal home, their sorrows as pilgrims inspired them with none but gloomy poems, majestic but blood-stained. In the Hindoos, on the contrary, the spectacle of the rapid recoveries of the natural world, and the prodigious effects of sunshine, which they were the first to recognize, gave rise to happy images of blissful love, to the worship of Fire and of the endless personifications of reproductive force. These fine fancies are lacking in the Book of the Hebrews. A constant need of self-preservation amid all the dangers and the lands they traversed to reach the Promised Land engendered their exclusive race-feeling and their hatred of all other nations.

“These three Scriptures are the archives of an engulfed world. Therein lies the secret of the extraordinary splendor of those languages and their myths. A grand human history lies beneath those names of men and places, and those fables which charm us so irresistibly, we know not why. Perhaps it is because we find in them the native air of renewed humanity.”

Thus, to him, this threefold literature included all the thoughts of man. Not a book could be written, in his opinion, of which the subject might not there be discerned in its germ. This view shows how learnedly he had pursued his early studies of the Bible, and how far they had led him. Hovering, as it were, over the heads of society, and knowing it solely from books, he could judge it coldly.

“The law,” said he, “never puts a check on the enterprises of the rich and great, but crushes the poor, who, on the contrary, need protection.”

His kind heart did not therefore allow him to sympathize in political ideas; his system led rather to the passive obedience of which Jesus set the example. During the last hours of my life at Vendôme, Louis had ceased to feel the spur to

glory; he had, in a way, had an abstract enjoyment of fame; and having opened it, as the ancient priests of sacrifice sought to read the future in the hearts of men, he had found nothing in the entrails of his chimera. Scorning a sentiment so wholly personal: "Glory," said he, "is but beatified egoism."

Here, perhaps, before taking leave of this exceptional boyhood, I may pronounce judgment on it by a rapid glance.

A short time before our separation, Lambert said to me:

"Apart from the general laws which I have formulated—and this, perhaps, will be my glory—laws which must be those of the human organism, the life of man is Movement determined in each individual by the pressure of some insurmountable influence—by the brain, the heart, or the sinews. All the innumerable modes of human existence result from the proportions in which these three generating forces are more or less intimately combined with the substances they assimilate in the environment they live in."

He stopped short, struck his forehead, and exclaimed: "How strange! In every great man whose portrait I have remarked, the neck is short. Perhaps nature requires that in them the heart should be nearer to the brain!"

Then he went on:

"From that, a sum-total of action takes its rise which constitutes social life. The man of sinew contributes action or strength; the man of brain, genius; the man of heart, faith. But," he added sadly, "faith sees only the clouds of the sanctuary; the Angel alone has light."

So, according to his own definitions, Lambert was all brain and all heart. It seems to me that his intellectual life was divided into three marked phases.

Under the impulsion, from his earliest years, of a precocious activity, due, no doubt, to some malady—or to some special perfection—of organism, his powers were concentrated on the functions of the inner senses and a superabundant flow of nerve-fluid. As a man of ideas, he craved to satisfy the thirst of his brain, to assimilate every idea. Hence his reading; and from his reading, the reflections that

gave him the power of reducing things to their simplest expression, and of absorbing them to study them in their essence. Thus, the advantages of this splendid stage, acquired by other men only after long study, were achieved by Lambert during his bodily childhood: a happy childhood, colored by the studious joys of a born poet.

The point which most thinkers reach at last was to him the starting-point, whence his brain was to set out one day in search of new worlds of knowledge. Though as yet he knew it not, he had made for himself the most exacting life possible, and the most insatiably greedy. Merely to live, was he not compelled to be perpetually casting nutriment into the gulf he had opened in himself? Like some beings who dwell in the grosser world, might he not die of inanition for want of feeding abnormal and disappointed cravings? Was not this a sort of debauchery of the intellect which might lead to spontaneous combustion, like that of bodies saturated with alcohol?

I had seen nothing of this first phase of his brain-development: it is only now, at a later day, that I can thus give an account of its prodigious fruit and results. Lambert was now thirteen.

I was so fortunate as to witness the first stage of the second period. Lambert was cast into all the miseries of school-life—and that, perhaps, was his salvation—it absorbed the superabundance of his thoughts. After passing from concrete ideas to their purest expression, from words to their ideal import, and from that import to principles, after reducing everything to the abstract, to enable him to live he yearned for yet other intellectual creations. Quelled by the woes of school and the critical development of his physical constitution, he became thoughtful, dreamed of feeling, and caught a glimpse of new sciences—positively masses of ideas. Checked in his career, and not yet strong enough to contemplate the higher spheres, he contemplated his inmost self. I then perceived in him the struggle of the Mind reacting on itself, and trying to detect the secrets of its own nature, like a physician who watches the course of his own disease.

At this stage of weakness and strength, of childish grace and superhuman powers, Louis Lambert is the creature who, more than any other, gave me a poetical and truthful image of the being we call an angel, always excepting one woman whose name, whose features, whose identity, and whose life I would fain hide from all the world, so as to be sole master of the secret of her existence, and to bury it in the depths of my heart.

The third phase I was not destined to see. It began when Lambert and I were parted, for he did not leave college till he was eighteen, in the summer of 1815. He had at that time lost his father and mother about six months before. Finding no member of his family with whom his soul could sympathize, expansive still, but, since our parting, thrown back on himself, he made his home with his uncle, who was also his guardian, and who, having been turned out of his benefice as a priest who had taken the oaths, had come to settle at Blois. There Louis lived for some time; but consumed ere long by the desire to finish his incomplete studies, he came to Paris to see Madame de Staël, and to drink of science at its highest fount. The old priest, being very fond of his nephew, left Louis free to spend his whole little inheritance in his three years' stay in Paris, though he lived very poorly. This fortune consisted of but a few thousand francs.

Lambert returned to Blois at the beginning of 1820, driven from Paris by the sufferings to which the impecunious are exposed there. He must often have been a victim to the secret storms, the terrible rage of mind by which artists are tossed to judge from the only fact his uncle recollected, and the only letter he preserved of all those which Louis Lambert wrote to him at that time, perhaps because it was the last and the longest.

To begin with the story. Louis one evening was at the Théâtre-Français, seated on a bench in the upper gallery, near to one of the pillars which, in those days, divided off the third row of boxes. On rising between the acts, he saw

a young woman who had just come into the box next him. The sight of this lady, who was young, pretty, well dressed, in a low bodice no doubt, and escorted by a man for whom her face beamed with all the charms of love, produced such a terrible effect on Lambert's soul and senses, that he was obliged to leave the theatre. If he had not been controlled by some remaining glimmer of reason, which was not wholly extinguished by this first fever of burning passion, he might perhaps have yielded to the almost irresistible desire that came over him to kill the young man on whom the lady's looks beamed. Was not this a reversion, in the heart of the Paris world, to the savage passion that regards women as its prey, an effect of animal instinct combining with the almost luminous flashes of a soul crushed under the weight of thought? In short, was it not the prick of the penknife so vividly imagined by the boy, felt by the man as the thunderbolt of his most vital craving—for love?

And now, here is the letter that depicts the state of his mind as it was struck by the spectacle of Parisian civilization. His feelings, perpetually wounded no doubt in that whirlpool of self-interest, must always have suffered there; he probably had no friend to comfort him, no enemy to give tone to his life. Compelled to live in himself alone, having no one to share his subtle raptures, he may have hoped to solve the problem of his destiny by a life of ecstasy, adopting an almost vegetative attitude, like an anchorite of the early Church, and abdicating the empire of the intellectual world.

This letter seems to hint at such a scheme, which is a temptation to all lofty souls at periods of social reform. But is not this purpose, in some cases, the result of a vocation? Do not some of them endeavor to concentrate their powers by long silence, so as to emerge fully capable of governing the world by word or by deed? Louis must, assuredly, have found much bitterness in his intercourse with men, or have striven hard with Society in terrible irony, without extracting anything from it, before uttering so strident a cry, and expressing, poor fellow, the desire which satiety of

power and of all earthly things has led even monarchs to indulge!

And perhaps, too, he went back to solitude to carry out some great work that was floating inchoate in his brain. We would gladly believe it as we read this fragment of his thoughts, betraying the struggle of his soul at the time when youth was ending and the terrible power of production was coming into being, to which we might have owed the works of the man.

This letter connects itself with the adventure at the theatre. The incident and the letter throw light on each other, body and soul were tuned to the same pitch. This tempest of doubts and asseverations, of clouds and of lightnings that dash before the thunder, ending by a starved yearning for heavenly illumination, throws such a light on the third phase of his education as enables us to understand it perfectly. As we read these lines, written at chance moments, taken up when the vicissitudes of life in Paris allowed, may we not fancy that we see an oak at that stage of its growth when its inner expansion bursts the tender green bark, covering it with wrinkles and cracks, when its majestic stature is in preparation—if indeed the lightnings of heaven and the axe of man shall spare it?

This letter, then, will close, alike for the poet and the philosopher, this portentous childhood and unappreciated youth. It finishes off the outline of this nature in its germ. Philosophers will regret the foliage frost-nipped in the bud; but they will, perhaps, find the flowers expanding in regions far above the highest places of the earth.

“PARIS, September-October 1819.

“DEAR UNCLE,—I shall soon be leaving this part of the world, where I could never bear to live. I find no one here who likes what I like, who works at my work, or is amazed at what amazes me. Thrown back on myself, I eat my heart out in misery. My long and patient study of Society here has brought me to melancholy conclusions, in which doubt predominates.

"Here, money is the mainspring of everything. Money is indispensable, even for going without money. But though that dress is necessary to any one who wishes to think in peace, I have not courage enough to make it the sole motive power of my thoughts. To make a fortune, I must take up a profession; in two words, I must, by acquiring some privilege of position or of self-advertisement, either legal or ingeniously contrived, purchase the right of taking day by day out of somebody else's purse a certain sum which, by the end of the year, would amount to a small capital; and this, in twenty years, would hardly secure an income of four or five thousand francs to a man who deals honestly. An advocate, a notary, a merchant, any recognized professional, has earned a living for his later days in the course of fifteen or sixteen years after ending his apprenticeship.

"But I have never felt fit for work of this kind. I prefer thought to action, an idea to a transaction, contemplation to activity. I am absolutely devoid of the constant attention indispensable to the making of a fortune. Any mercantile venture, any need for using other people's money would bring me to grief, and I should be ruined. Though I have nothing, at least at the moment, I owe nothing. The man who gives his life to the achievement of great things in the sphere of intellect, needs very little; still, though twenty sous a day would be enough, I do not possess that small income for my laborious idleness. When I wish to cogitate, want drives me out of the sanctuary where my mind has its being. What is to become of me?

"I am not frightened at poverty. If it were not that beggars are imprisoned, branded, scorned, I would beg, to enable me to solve at my leisure the problems that haunt me. Still, this sublime resignation, by which I might emancipate my mind, through abstracting it from the body, would not serve my end. I should still need money to devote myself to certain experiments. But for that, I would accept the outward indigence of a sage possessed of both heaven and earth. A man need only never stoop, to remain lofty in poverty. He who

struggles and endures, while marching on to a glorious end, presents a noble spectacle; but who can have the strength to fight here? We can climb cliffs, but it is unendurable to remain for ever tramping the mud. Everything here checks the flight of a spirit that strives towards the future.

"I should not be afraid of myself in a desert cave; I am afraid of myself here. In the desert I should be alone with myself, undisturbed; here man has a thousand wants which drag him down. You go out walking, absorbed in dreams; the voice of the beggar asking an alms brings you back to this world of hunger and thirst. You need money only to take a walk. Your organs of sense, perpetually wearied by trifles, never get any rest. The poet's sensitive nerves are perpetually shocked, and what ought to be his glory becomes his torment; his imagination is his cruellest enemy. The injured workman, the poor mother in childbed, the prostitute who has fallen ill, the foundling, the infirm and aged—even vice and crime here find a refuge and charity; but the world is merciless to the inventor, to the man who thinks. Here everything must show an immediate and practical result. Fruitless attempts are mocked at, though they may lead to the greatest discoveries; the deep and untiring study that demands long concentration of every faculty is not valued here. The State might pay talent as it pays the bayonet; but it is afraid of being taken in by mere cleverness, as if genius could be counterfeited for any length of time.

"Ah, my dear uncle, when monastic solitude was destroyed, uprooted from its home at the foot of mountains, under green and silent shade, asylums ought to have been provided for those suffering souls who, by an idea, promote the progress of nations or prepare some new and fruitful development of science.

"September 20th.

"The love of study brought me hither, as you know. I have met really learned men, amazing for the most part; but the lack of unity in scientific work almost nullifies their

efforts. There is no Head of instruction or of scientific research. At the Museum a professor argues to prove that another in the Rue Saint-Jacques talks nonsense. The lecturer at the College of Medicine abuses him of the Collège de France. When I first arrived, I went to hear an old Academician who taught five hundred youths that Corneille was a haughty and powerful genius; Racine, elegiac and graceful; Molière, inimitable; Voltaire, supremely witty; Bossuet and Pascal, incomparable in argument. A professor of philosophy may make a name by explaining how Plato is Platonic. Another discourses on the history of words, without troubling himself about ideas. One explains Æschylus, another tells you that communes were communes, and neither more nor less. These original and brilliant discoveries, diluted to last several hours, constitute the higher education which is to lead to giant strides in human knowledge.

"If the Government could have an idea, I should suspect it of being afraid of any real superiority, which, once roused, might bring Society under the yoke of an intelligent rule. Then nations would go too far and too fast; so professors are appointed to produce simpletons. How else can we account for a scheme devoid of method or any notion of the future?

"The *Institut* might be the central government of the moral and intellectual world; but it has been ruined lately by its subdivision into separate academies. So human science marches on, without a guide, without a system, and floats haphazard with no road traced out.

"This vagueness and uncertainty prevails in politics as well as in science. In the order of nature means are simple, the end is grand and marvelous; here in science, as in government, the means are stupendous, the end is mean. The force which in nature proceeds at an equal pace, and of which the sum is constantly being added to itself—the A+A from which everything is produced—is destructive in society. Politics, at the present time, place human forces in antago-

nism to neutralize each other, instead of combining them to promote their action to some definite end.

"Looking at Europe alone, from Cæsar to Constantine, from the puny Constantine to the great Attila, from the Huns to Charlemagne, from Charlemagne to Leo X., from Leo X. to Philip II., from Philip II. to Louis XIV.; from Venice to England, from England to Napoleon, from Napoleon to England, I see no fixed purpose in politics; its constant agitation has led to no progress.

"Nations leave witnesses to their greatness in monuments, and to their happiness in the welfare of individuals. Are modern monuments as fine as those of the ancients? I doubt it. The arts, which are the direct outcome of the individual, the products of genius or of handicraft, have not advanced much. The pleasures of Lucullus were as good as those of Samuel Bernard, of Beaujon, or of the King of Bavaria. And then human longevity has diminished.

"Thus, to those who will be candid, man is still the same; might is his only law, and success his only wisdom.

"Jesus Christ, Mahomet, and Luther only lent a different hue to the arena in which youthful nations disport themselves.

"No development of politics has hindered civilization, with its riches, its manners, its alliance of the strong against the weak, its ideas, and its delights, from moving from Memphis to Tyre, from Tyre to Baalbek, from Tadmor to Carthage, from Carthage to Rome, from Rome to Constantinople, from Constantinople to Venice, from Venice to Spain, from Spain to England—while no trace is left of Memphis, of Tyre, of Carthage, of Rome, of Venice, or Madrid. The soul of those great bodies has fled. Not one of them has preserved itself from destruction, nor formulated this axiom: When the effect produced ceases to be in a ratio to its cause, disorganization follows.

"The most subtle genius can discover no common bond between great social facts. No political theory has ever lasted. Governments pass away, as men do, without **handing down**

any lesson, and no system gives birth to a system better than that which came before it. What can we say about politics when a Government directly referred to God perished in India and Egypt; when the rule of the Sword and of the Tiara are past; when Monarchy is dying; when the Government of the People has never been alive; when no scheme of intellectual power as applied to material interests has ever proved durable, and everything at this day remains to be done all over again, as it has been at every period when man has turned to cry out, 'I am in torment!'

"The code, which is considered Napoleon's greatest achievement, is the most Draconian work I know of. Territorial subdivision carried out to the uttermost, and its principle confirmed by the equal division of property generally, must result in the degeneracy of the nation and the death of the Arts and Sciences. The land, too much broken up, is cultivated only with cereals and small crops; the forests, and consequently the rivers, are disappearing; oxen and horses are no longer bred. Means are lacking both for attack and for resistance. If we should be invaded, the people must be crushed; it has lost its mainspring—its leaders. This is the history of deserts!

"Thus the science of politics has no definite principles, and it can have no fixity; it is the spirit of the hour, the perpetual application of strength proportioned to the necessities of the moment. The man who should foresee two centuries ahead would die on the place of execution, loaded with the imprecations of the mob, or else—which seems worse—would be lashed with the myriad whips of ridicule. Nations are but individuals, neither wiser nor stronger than man, and their destinies are identical. If we reflect on man, is not that to consider mankind?

"By studying the spectacle of society perpetually storm-tossed in its foundations as well as in its results, in its causes as well as in its actions, while philanthropy is but a splendid mistake, and progress is vanity, I have been confirmed in this truth: Life is within and not without us; to rise above

men, to govern them, is only the part of an aggrandized school-master; and those men who are capable of rising to the level whence they can enjoy a view of the world should not look at their own feet.

"November 10th.

"I am no doubt occupied with weighty thoughts, I am on the way to certain discoveries, an invincible power bears me toward a luminary which shone at an early age on the darkness of my moral life; but what name can I give to the power that ties my hands and shuts my mouth, and drags me in a direction opposite to my vocation? I must leave Paris, bid farewell to the books in the libraries, those noble centres of illumination, those kindly and always accessible sages, and the younger geniuses with whom I sympathize. Who is it that drives me away? Chance or Providence?"

"The two ideas represented by those words are irreconcilable. If Chance does not exist, we must admit fatalism, that is to say, the compulsory co-ordination of things under the rule of a general plan. Why then do we rebel? If man is not free, what becomes of the scaffolding of his moral sense? Or, if he can control his destiny, if by his own free-will he can interfere with the execution of the general plan, what becomes of God?"

"Why did I come here? If I examine myself, I find the answer: I find in myself axioms that need developing. But why then have I such vast faculties without being suffered to use them? If my suffering could serve as an example, I could understand it; but no, I suffer unknown."

"This is perhaps as much the act of Providence as the fate of the flower that dies unseen in the heart of the virgin forest, where no one can enjoy its perfume or admire its splendor. Just as that blossom vainly sheds its fragrance to the solitude, so do I, here in a garret, give birth to ideas that no one can grasp."

"Yesterday evening I sat eating bread and grapes in front of my window with a young doctor named Meyraux. We

talked as men do whom misfortune has joined in brotherhood, and I said to him:

"I am going away; you are staying. Take up my ideas and develop them."

"I cannot!" said he, with bitter regret; "my feeble health cannot stand so much work, and I shall die young of my struggle with penury."

"We looked up at the sky and grasped hands. We first met at the Comparative Anatomy course, and in the galleries of the Museum, attracted thither by the same study—the unity of geological structure. In him this was the presentiment of genius sent to open a new path in the fallows of intellect; in me it was a deduction from a general system.

"My point is to ascertain the real relation that may exist between God and man. Is not this a need of the age? Without the highest assurance, it is impossible to put bit and bridle on the social factions that have been let loose by the spirit of scepticism and discussion, and which are now crying aloud: 'Show us a way in which we may walk and find no pitfalls in our way!'"

"You will wonder what comparative anatomy has to do with a question of such importance to the future of society. Must we not attain to the conviction that man is the end of all earthly means before we ask whether he too is not the means to some end? If man is bound up with everything, is there not something above him with which he again is bound up? If he is the end-all of the unexplained transmutations that lead up to him, must he not be also the link between the visible and invisible creations?"

"The activity of the universe is not absurd; it must tend to an end, and that end is surely not a social body constituted as ours is! There is a fearful gulf between us and heaven. In our present existence we can neither be always happy nor always in torment; must there not be some tremendous change to bring about Paradise and Hell, two images without which God cannot exist to the mind of the vulgar? I know that a compromise was made by the invention of the Soul;

but it is repugnant to me to make God answerable for human baseness, for our disenchantments, our aversions, our degeneracy.

"Again, how can we recognize as divine the principle within us which can be overthrown by a few glasses of rum? How conceive of immaterial faculties which matter can conquer, and whose exercise is suspended by a grain of opium? How imagine that we shall be able to feel when we are bereft of the vehicles of sensation? Why must God perish if matter can be proved to think? Is the vitality of matter in its innumerable manifestations—the effect of its instincts—at all more explicable than the effects of the mind? Is not the motion given to the worlds enough to prove God's existence, without our plunging into absurd speculations suggested by pride? And if we pass, after our trials, from a perishable state of being to a higher existence, is not that enough for a creature that is distinguished from other creatures only by more perfect instincts? If in moral philosophy there is not a single principle which does not lead to the absurd, or cannot be disproved by evidence, is it not high time that we should set to work to seek such dogmas as are written in the innermost nature of things? Must we not reverse philosophical science?"

"We trouble ourselves very little about the supposed void that must have pre-existed for us, and we try to fathom the supposed void that lies before us. We make God responsible for the future, but we do not expect Him to account for the past. And yet it is quite as desirable to know whether we have any roots in the past as to discover whether we are inseparable from the future.

"We have been Deists or Atheists in one direction only.

"Is the world eternal? Was the world created? We can conceive of no middle term between these two propositions; one, then, is true and the other false! Take your choice. Whichever it may be, God, as our reason depicts Him, must be deposed, and that amounts to denial. The world is eternal: then, beyond question, God has had it forced upon

Him. The world was created: then God is an impossibility. How could He have subsisted through an eternity, not knowing that He would presently want to create the world? How could He have failed to foresee all the results?

"Whence did He derive the essence of creation? Evidently from Himself. If, then, the world proceeds from God, how can you account for evil? That Evil should proceed from Good is absurd. If evil does not exist, what do you make of social life and its laws? On all hands we find a precipice! On every side a gulf in which reason is lost! Then social science must be altogether reconstructed.

"Listen to me, uncle; until some splendid genius shall have taken account of the obvious inequality of intellects and the general sense of humanity, the word God will be constantly arraigned, and Society will rest on shifting sands. The secret of the various moral zones through which man passes will be discovered by the analysis of the animal type as a whole. That animal type has hitherto been studied with reference only to its differences, not to its similitudes; in its organic manifestations, not in its faculties. Animal faculties are perfected in direct transmission, in obedience to laws which remain to be discovered. These faculties correspond to the forces which express them, and those forces are essentially material and divisible.

"Material faculties! Reflect on this juxtaposition of words. Is not this a problem as insoluble as that of the first communication of motion to matter—an unsounded gulf of which the difficulties were transposed rather than removed by Newton's system? Again, the universal assimilation of light by everything that exists on earth demands a new study of our globe. The same animal differs in the tropics of India and in the North. Under the angular or the vertical incidence of the sun's rays nature is developed the same, but not the same; identical in its principles, but totally dissimilar in its outcome. The phenomenon that amazes our eyes in the zoological world when we compare the butterflies of Brazil with those of Europe, is even more startling in the world of Mind.

MOUNT ALISON UNIVERSITY

A particular facial angle, a certain amount of brain convolutions, are indispensable to produce Columbus, Raphael, Napoleon, Laplace, or Beethoven; the sunless valley produces the crotin—draw your own conclusions. Why such differences, due to the more or less ample diffusion of light to men? The masses of suffering humanity, more or less active, fed, and enlightened, are a difficulty to be accounted for, crying out against God.

Why it great joy do we always want to quit the earth? whence comes the longing to rise which every creature has known or will know? Motion is a great soul, and its alliance with matter is just as difficult to account for as the origin of thought in man. In these days science is one; it is impossible to touch politics independent of moral questions, and these are bound up with scientific questions. It seems to me that we are on the eve of a great human struggle; the forces are there; only I do not see the General.

“November 25.

“Believe me, dear uncle, it is hard to give up the life that is in us without a pang. I am returning to Blois with a heavy grip at my heart; I shall die then, taking with me some useful truths. No personal interest debases my regrets. Is earthly fame a guerdon to those who believe that they will mount to a higher sphere?

“I am by no means in love with the two syllables *Lam* and *bert*; whether spoken with respect or with contempt over my grave, they can make no change in my ultimate destiny. I feel myself strong and energetic; I might become a power; I feel in myself a life so luminous that it might enlighten a world, and yet I am shut up in a sort of mineral, as perhaps indeed are the colors you admire on the neck of an Indian bird. I should need to embrace the whole world, to clasp and re-create it; but those who have done this, who have thus embraced and remoulded it began—did they not?—by being a wheel in the machine. I can only be crushed. Mahomet had the sword; Jesus had the cross; I shall die unknown. I shall be at Blois for a day, and then in my coffin.

"Do you know why I have come back to Swedenborg after vast studies of all religions, and after proving to myself, by reading all the works published within the last sixty years by the patient English, by Germany, and by France, how deeply true were my youthful views about the Bible? Swedenborg undoubtedly epitomizes all the religions—or rather the one religion—of humanity. Though forms of worship are infinitely various, neither their true meaning nor their metaphysical interpretation has ever varied. In short, man has, and has had, but one religion.

"Sivaism, Vishnuism, and Brahmanism, the three primitive creeds, originating as they did in Thibet, in the valley of the Indus, and on the vast plains of the Ganges, ended their warfare some thousand years before the birth of Christ by adopting the Hindoo Trimourti. The Trimourti is our Trinity. From this dogma Magianism arose in Persia; in Egypt, the African beliefs and the Mosaic law; the worship of the Cabiri, and the polytheism of Greece and Rome. While by this ramification of the Trimourti the Asiatic myths became adapted to the imaginations of various races in the lands they reached by the agency of certain sages whom men elevated to be demi-gods—Mithra, Bacchus, Hermes, Hercules, and the rest—Buddha, the great reformer of the three primeval religions, lived in India, and founded his Church there, a sect which still numbers two hundred millions more believers than Christianity can show, while it certainly influenced the powerful Will both of Jesus and of Confucius.

"Then Christianity raised her standard. Subsequently Mahomet fused Judaism and Christianity, the Bible and the Gospel, in one book, the Koran, adapting them to the apprehension of the Arab race. Finally, Swedenborg borrowed from Magianism, Brahmanism, Buddhism, and Christian mysticism all the truth and divine beauty that those four great religions books hold in common, and added to them a doctrine, a basis of reasoning, that may be termed mathematical.

"Any man who plunges into those religious waters, of

which the sources are not all known, will find proofs that Zoroaster, Moses, Buddha, Confucius, Jesus Christ, and Swedenborg had identical principles and aimed at identical ends.

"The last of them all, Swedenborg, will perhaps be the Buddha of the North. Obscure and diffuse as his writings are, we find in them the elements of a magnificent conception of society. His Theocracy is sublime, and his creed is the only acceptable one to superior souls. He alone brings man into immediate communion with God, he gives a thirst for God, he has freed the majesty of God from the trappings in which other human dogmas have disguised Him. He left Him where He is, making His myriad creations and creatures gravitate towards Him through successive transformations which promise a more immediate and more natural future than the Catholic idea of Eternity. Swedenborg has absolved God from the reproach attaching to Him in the estimation of tender souls for the perpetuity of revenge to punish the sin of a moment—a system of injustice and cruelty.

"Each man may know for himself what hope he has of life eternal, and whether this world has any rational sense. I mean to make the attempt. And this attempt may save the world, just as much as the cross at Jerusalem or the sword at Mecca. These were both the offspring of the desert. Of the thirty-three years of Christ's life, we only know the history of nine; His life of seclusion prepared Him for His life of glory. And I too crave for the desert!"

Notwithstanding the difficulties of the task, I have felt it my duty to depict Lambert's boyhood, the unknown life to which I owe the only happy hours, the only pleasant memories, of my early days. Excepting during those two years I had nothing but annoyances and weariness. Though some happiness was mine at a later time, it was always incomplete.

I have been diffuse, I know; but in default of entering into the whole wide heart and brain of Louis Lambert—two words which inadequately express the infinite aspects of his

inner life—it would be almost impossible to make the second part of his intellectual history intelligible—a phase that was unknown to the world and to me, but of which the mystical outcome was made evident to my eyes in the course of a few hours. Those who have not already dropped this volume, will, I hope, understand the events I still have to tell, forming as they do a sort of second existence lived by this creature—may I not say this creature?—in whom everything was to be so extraordinary, even his end.

When Louis returned to Blois, his uncle was eager to procure him some amusement; but the poor priest was regarded as a perfect leper in that godly-minded town. No one would have anything to say to a revolutionary who had taken the oaths. His society, therefore, consisted of a few individuals of what were then called liberal or patriotic, or constitutional opinions, on whom he would call for a rubber of whist or of boston.

At the first house where he was introduced by his uncle, Louis met a young lady, whose circumstances obliged her to remain in this circle, so contemned by those of the fashionable world, though her fortune was such as to make it probable that she might by and by marry into the highest aristocracy of the province. Mademoiselle Pauline de Villenoix was sole heiress to the wealth amassed by her grandfather, a Jew named Salomon, who, contrary to the customs of his nation, had, in his old age, married a Christian and a Catholic. He had an only son, who was brought up in his mother's faith. At his father's death young Salomon purchased what was known at that time as a *saronnette à vilain* (literally *a cake of soap for a serf*), a small estate called Villenoix, which he contrived to get registered with a baronial title, and took its name. He died unmarried, but he left a natural daughter, to whom he bequeathed the greater part of his fortune, including the lands of Villenoix. He appointed one of his uncles, Monsieur Joseph Salomon, to be the girl's guardian. The old Jew was so devoted to his ward that he seemed willing

to make great sacrifices for the sake of marrying her well. At Mademoiselle de Villenoix's birth, and the cherished prejudice against Jews that prevails in the provinces, would not allow of her being received in the very exclusive circle which, rightly or wrongly, considers itself noble, notwithstanding her own large fortune and her guardian's.

Monsieur Joseph Salomon was resolved that if she could not secure a country squire, his niece should go to Paris and make choice of a husband among the peers of France, liberal or monarchical; as to happiness, that he believed he could secure her by the terms of the marriage contract.

Mademoiselle de Villenoix was now twenty. Her remarkable beauty and gifts of mind were surer guarantees of happiness than those offered by money. Her features were of the purest type of Jewish beauty; the oval lines, so noble and maidenly, have an indescribable stamp of the ideal, and seem to speak of the joys of the East, its unchangeably blue sky, the glories of its lands, and the fabulous riches of life there. She had fine eyes, shaded by deep eyelids, fringed with thick, curled lashes. Biblical innocence sat on her brow. Her complexion was of the pure whiteness of the Levite's robe. She was habitually silent and thoughtful, but her movements and gestures betrayed a quiet grace, as her speech bore witness to a woman's sweet and loving nature. She had not, indeed, the rosy freshness, the fruit-like bloom which blush on a girl's cheek during her careless years. Darker shadows, with here and there a redder vein, took the place of color, symptomatic of an energetic temper and nervous irritability, such as many men do not like to meet with in a wife, while to others they are an indication of the most sensitive chastity and passion mingled with pride.

As soon as Louis saw Mademoiselle de Villenoix, he discerned the angel within. The richest powers of his soul, and his tendency to ecstatic reverie, every faculty within him was at once concentrated in boundless love, the first love of a young man, a passion which is strong indeed in all, but which in him was raised to incalculable power by the perennial ardor

of his senses, the character of his ideas, and the manner in which he lived. This passion became a gulf, into which the hapless fellow threw everything; a gulf whither the mind dare not venture, since his, flexible and firm as it was, was lost there. There all was mysterious, for everything went on in that moral world, closed to most men, whose laws were revealed to him—perhaps to his sorrow.

When an accident threw me in the way of his uncle, the good man showed me into the room which Lambert had at that time lived in. I wanted to find some vestiges of his writings, if he should have left any. There, among his papers, untouched by the old man from that fine instinct of grief that characterizes the aged, I found a number of letters, too illegible ever to have been sent to Mademoiselle de Villenoix. My familiarity with Lambert's writing enabled me in time to decipher the hieroglyphics of this shorthand, the result of impatience and a frenzy of passion. Carried away by his feelings, he had written without being conscious of the irregularity of words too slow to express his thoughts. He must have been compelled to copy these chaotic attempts, for the lines often ran into each other; but he was also afraid perhaps of not having sufficiently disguised his feelings, and at first, at any rate, he had probably written his love-letters twice over.

It required all the fervency of my devotion to his memory, and the sort of fanaticism which comes of such a task, to enable me to divine and restore the meaning of the five letters that here follow. These documents, preserved by me with pious care, are the only material evidence of his overmastering passion. Mademoiselle de Villenoix has no doubt destroyed the real letters that she received, eloquent witnesses to the delirium she inspired.

The first of these papers, evidently a rough sketch, betrays by its style and by its length the many emendations, the heartfelt alarms, the innumerable terrors caused by a desire to please; the changes of expression and the hesitation between the whirl of ideas that beset a man as he indites his

first love-letter—a letter he never will forget, each line the result of a reverie, each word the subject of long cogitation, while the most unbridled passion known to man feels the necessity of the most reserved utterance, and like a giant stooping to enter a hovel, speaks humbly and low, so as not to alarm a girl's soul.

No antiquary ever handled his palimpsests with greater respect than I showed in reconstructing these mutilated documents of such joy and suffering as must always be sacred to those who have known similar joy and grief.

I

"Mademoiselle, when you have read this letter, if you ever should read it, my life will be in your hands, for I love you; and to me, the hope of being loved is life. Others, perhaps, are now, have, in speaking of themselves, misused the words I must employ to depict the state of my soul; yet, I beseech you to believe in the truth of my expressions; though weak, they are sincere. Perhaps I ought not thus to proclaim my love. Indeed, my heart counseled me to wait in silence till my passion should touch you, that I might the better conceal it if its silent demonstrations should displease you; or till I could express it even more delicately than in words if I found favor in your eyes. However, after having listened for long to the coy fears that fill a youthful heart with alarms, I write in obedience to the instinct which drags useless lamentations from the dying.

It has needed all my courage to silence the pride of poverty, and to overleap the barriers which prejudice erects between you and me. I have had to smother many reflections to love you in spite of your wealth; and as I write to you, am I not in danger of the scorn which women often reserve for professions of love, which they accept only as one more tribute of flattery? But we cannot help rushing with all our might towards happiness, or being attracted to the life of love as a plant to the light; we must have been very

unhappy before we can conquer the torment, the anguish of those secret deliberations when reason proves to us by a thousand arguments how barren our yearning must be if it remains buried in our hearts, and when hopes bid us dare everything.

"I was happy when I admired you in silence; I was so lost in the contemplation of your beautiful soul, that only to see you left me hardly anything further to imagine. And I should not now have dared to address you if I had not heard that you were leaving. What misery has that one word brought upon me! Indeed, it is my despair that has shown me the extent of my attachment—it is unbounded. Mademoiselle, you will never know—at least, I hope you may never know—the anguish of dreading lest you should lose the only happiness that has dawned on you on earth, the only thing that has thrown a gleam of light in the darkness of misery. I understood yesterday that my life was no more in myself, but in you. There is but one woman in the world for me, as there is but one thought in my soul. I dare not tell you to what a state I am reduced by my love for you. I would have you only as a gift from yourself; I must therefore avoid showing myself to you in all the attractiveness of dejection—for is it not often more impressive to a noble soul than that of good fortune? There are many things I may not tell you. Indeed, I have too lofty a notion of love to taint it with ideas that are alien to its nature. If my soul is worthy of yours, and my life pure, your heart will have a sympathetic insight, and you will understand me!

"It is the fate of man to offer himself to the woman who can make him believe in happiness; but it is your prerogative to reject the truest passion if it is not in harmony with the vague voices in your heart—that I know. If my lot, as decided by you, must be adverse to my hopes, mademoiselle, let me appeal to the delicacy of your maiden soul and the ingenuous compassion of a woman to burn my letter. On my knees I beseech you to forget all! Do not mock at a feeling that is wholly respectful, and that is too deeply graven on my

heart ever to be effaced. Break my heart, but do not rend it! Let the expression of my first love, a pure and youthful love, be lost in your pure and youthful heart! Let it die there as a prayer rises up to die in the bosom of God!

"I owe you much gratitude: I have spent delicious hours occupied in watching you, and giving myself up to the faint dreams of my life; do not crush these long but transient joys by some girlish irony. Be satisfied not to answer me. I shall know how to interpret your silence; you will see me no more. If I must be condemned to know for ever what happiness means, and to be for ever bereft of it; if, like a banished angel, I am to cherish the sense of celestial joys while bound for ever to a world of sorrow—well, I can keep the secret of my love as well as that of my griefs.—And farewell!

"Yes, I resign you to God, to whom I will pray for you, beseeching Him to grant you a happy life; for even if I am driven from your heart, into which I have crept by stealth, still I shall ever be near you. Otherwise, of what value would the sacred words be of this letter, my first and perhaps my last entreaty? If I should ever cease to think of you, to love you whether in happiness or in woe, should I not deserve my punishment?"

II

"You are not going away! And I am loved! I, a poor, insignificant creature! My beloved Pauline, you do not yourself know the power of the look I believe in, the look you gave me to tell me that you had chosen me—you so young and lovely, with the world at your feet!

"To enable you to understand my happiness, I should have to give you a history of my life. If you had rejected me, it was over for me. I have suffered too much. Yes, my love for you, my comforting and stupendous love, was a last effort yearning for the happiness my soul strove to reach—a soul crushed by fruitless labor, consumed by fears that make me doubt myself, eaten into by despair which has often urged me to die. No one in the world can conceive of the terrors my

fateful imagination inflits on me. It often bears me up to the sky, and suddenly flings me to earth again from prodigious heights. Deep-seated rushes of power, or some rare and subtle instance of peculiar lucidity, assure me now and then that I am capable of great things. Then I embrace the universe in my mind, I knead, shape it, inform it, I comprehend it—or fancy that I do; then suddenly I awake—alone, sunk in blackest night, helpless and weak; I forget the light I saw but now, I find no succor; above all, there is no heart where I may take refuge.

“This distress of my inner life affects my physical existence. The nature of my character gives me over to the raptures of happiness as defenceless as when the fearful light of reflection comes to analyze and demolish them. Gifted as I am with the melancholy faculty of seeing obstacles and success with equal clearness, according to the mood of the moment, I am happy or miserable by turns.

“Thus, when first I met you, I felt the presence of an angelic nature, I breathed an air that was sweet to my burning breast, I heard in my soul the voice that never can be false, telling me that here was happiness; but perceiving all the barriers that divided us, I understood for the first time what worldly prejudices were; I understood the vastness of their pettiness, and these difficulties terrified me more than the prospect of happiness could delight me. At once I felt the awful reaction which casts my expansive soul back on itself; the smile you had brought to my lips suddenly turned to a bitter grimace, and I could only strive to keep calm, while my soul was boiling with the turmoil of contradictory emotions. In short, I experienced that gnawing pang to which twenty-three years of suppressed sighs and betrayed affections have not inured me.

“Well, Pauline, the look by which you promised that I should be happy suddenly warmed my vitality, and turned all my sorrows into joy. Now, I could wish that I had suffered more. My love is suddenly full-grown. My soul was a wide territory that lacked the blessing of sunshine, and

your eyes have shed light on it. Beloved providence! you will be all in all to me, orphan as I am, without a relation but my uncle. You will be my whole family, as you are my whole wealth, nay, the whole world to me. Have you not bestowed on me every gladness man can desire in that chaste—lavish—timid glance?

"You have given me incredible self-confidence and audacity. I can dare all things now. I came back to Blois in deep dejection. Five years of study in the heart of Paris had made me look on the world as a prison. I had conceived of vast schemes, and dared not speak of them. Fame seemed to me a prize for charlatans, to which a really noble spirit should not stoop. Thus, my ideas could only make their way by the assistance of a man bold enough to mount the platform of the press, and to harangue loudly the simpletons he scorns. This kind of courage I have not. I ploughed my way on, crushed by the verdict of the crowd, in despair at never making it hear me. I was at once too humble and too lofty! I swallowed my thoughts as other men swallow humiliations. I had even come to despise knowledge, blaming it for yielding no real happiness.

"But since yesterday I am wholly changed. For your sake I now covet every palm of glory, every triumph of success. When I lay my head on your knees, I could wish to attract to you the eyes of the whole world, just as I long to concentrate in my love every idea, every power that is in me. The most splendid celebrity is a possession that genius alone can create. Well, I can, at my will, make for you a bed of laurels. And if the silent ovation paid to science is not all you desire, I have within me the sword of the Word; I could run in the path of honor and ambition where others only crawl.

"Command me, Pauline; I will be whatever you will. My non will can do anything—I am loved! Armed with that thought, ought not a man to sweep everything before him? The man who wants all can do all. If you are the prize of success, I enter the lists to-morrow. To win such a look as that you bestowed on me, I would leap the deepest abyss.

Through you I understand the fabulous achievements of chivalry and the most fantastic tales of the *Arabian Nights*. I can believe now in the most fantastic excesses of love, and in the success of a prisoner's wildest attempt to recover his liberty. You have aroused the thousand virtues that lay dormant within me—patience, resignation, all the powers of my heart, all the strength of my soul. I live by you and— heavenly thought!—for you. Everything now has a meaning for me in life. I understand everything, even the vanities of wealth.

"I find myself shedding all the pearls of the Indies at your feet; I fancy you reclining either on the rarest flowers, or on the softest tissues, and all the splendor of the world seems hardly worthy of you, for whom I would I could command the harmony and the light that are given out by the harps of seraphs and the stars of heaven! Alas! a poor, studious poet, I offer you in words treasures I cannot bestow; I can only give you my heart, in which you reign for ever. I have nothing else. But are there no treasures in eternal gratitude, in a smile whose expression will perpetually vary with perennial happiness, under the constant eagerness of my devotion to guess the wishes of your loving soul? Has not one celestial glance given us assurance of always understanding each other?"

"I have a prayer now to be said to God every night—a prayer full of you: 'Let my Pauline be happy!' And will you fill all my days as you now fill my heart?"

"Farewell, I can but trust you to God alone!"

III

"Pauline! tell me if I can in any way have displeased you yesterday? Throw off the pride of heart which inflicts on me the secret tortures that can be caused by one we love. Scold me if you will! Since yesterday, a vague, unutterable dread of having offended you pours grief on the life of feeling which you had made so sweet and so rich. The lightest veil

that comes between two souls sometimes grows to be a brazen wall. There are no venial crimes in love! If you have the very spirit of that noble sentiment, you must feel all its pangs, and we must be unceasingly careful not to fret each other by some heedless word.

"No doubt, my beloved treasure, if there is any fault, it is in me. I cannot pride myself in the belief that I understand a woman's heart in all the expansion of its tenderness, all the grace of its devotedness; but I will always endeavor to appreciate the value of what you vouchsafe to show me of the secrets of yours.

"Speak to me! Answer me soon! The melancholy into which we are thrown by the idea of a wrong done is frightful; it casts a shroud over life, and doubts on everything.

"I spent this morning sitting on the bank by the sunken road, gazing at the turrets of Villenoix, not daring to go to our hedge. If you could imagine all I saw in my soul! What gloomy visions passed before me under the gray sky, whose cold sheen added to my dreary mood! I had dark presentiments! I was terrified lest I should fail to make you happy.

"I must tell you everything, my dear Pauline. There are moments when the spirit of vitality seems to abandon me. I feel bereft of all strength. Everything is a burden to me; every fibre of my body is inert, every sense is flaccid, my sight grows dim, my tongue is paralyzed, my imagination is extinct, desire is dead—nothing survives but my mere human vitality. At such times, though you were in all the splendor of your beauty, though you should lavish on me your subtlest smiles and tenderest words, an evil influence would blind me, and distort the most ravishing melody into discordant sounds. At those times—as I believe—some argumentative demon stands before me, showing me the void beneath the most real possessions. This pitiless demon mows down every flower, and mocks at the sweetest feelings, saying: 'Well—and then?' He mars the fairest work by showing me its skeleton, and reveals the mechanism of things while hiding the beautiful results.

"At those terrible moments, when the evil spirit takes possession of me, when the divine light is darkened in my soul without my knowing the cause, I sit in grief and anguish, I wish myself deaf and dumb, I long for death to give me rest. These hours of doubt and uneasiness are perhaps inevitable: at any rate, they teach me not to be proud after the flights which have borne me to the skies where I have gathered a full harvest of thoughts; for it is always after some long excursion in the vast fields of the intellect, and after the most luminous speculations, that I tumble, broken and weary, into this limbo. At such a moment, my angel, a wife would doubt my love for her—at any rate, she might. If she were capricious, ailing, or depressed, she would need the comforting overflow of ingenious affection, and I should not have a glance to bestow on her. It is my shame, Pauline, to have to tell you that at such times I could weep with you, but that nothing could make me smile.

"A woman can always conceal her troubles; for her child, or for the man she loves, she can laugh in the midst of suffering. And could not I, for you, Pauline, imitate the exquisite reserve of a woman? Since yesterday I have doubted my own power. If I could displease you once, if I failed once to understand you, I dread lest I should often be carried out of our happy circle by my evil demon. Supposing I were to have many of those dreadful moods, or that my unbounded love could not make up for the dark hours of my life—that I were doomed to remain such as I am?—Fatal doubts!

"Power is indeed a fatal possession if what I feel within me is power. Pauline, go! Leave me, desert me! Sooner would I endure every ill in life than endure the misery of knowing that you were unhappy through me.

"But, perhaps, the demon has had such empire over me only because I have had no gentle, white hands about me to drive him off. No woman has ever shed on me the balm of her affection; and I know not whether, if love should wave his pinions over my head in these moments of exhaustion,

new strength might not be given to my spirit. This terrible melancholy is perhaps a result of my isolation, one of the torments of a lonely soul which pays for its hidden treasures with groans and unknown suffering. Those who enjoy little shall suffer little; immense happiness entails unutterable anguish!

"How terrible a doom! If it be so, must we not shudder for ourselves, we who are superhumanly happy? If nature calls us everything at its true value, into what pit are we not fated to fall? Ah! the most fortunate lovers are those who die together in the midst of their youth and love! How sad it all is! Does my soul foresee evil in the future? I examine myself, wondering whether there is anything in me that can cause you a moment's anxiety. I love you too selfishly perhaps? I shall be laying on your beloved head a burden heavy out of all proportion to the joy my love can bring to your heart. If there dwells in me some inexorable power which I must obey—if I am compelled to curse when you pray, if some dark thought coerces me when I would fain kneel at your feet and play as a child, will you not be jealous of that wayward and tricky spirit?

"You understand, dearest heart, that what I dread is not being wholly yours; that I would gladly forego all the sceptres and the palms of the world to enshrine you in one eternal thought, to see a perfect life and an exquisite poem in our captious love; to throw my soul into it, drown my powers, and wring from each hour the joys it has to give!

"Ah, my memories of love are crowding back upon me, the clouds of despair will lift. Farewell. I leave you now to be more entirely yours. My beloved soul, I look for a line, a word that may restore my peace of mind. Let me know whether I really grieved my Pauline, or whether some uncertain expression of her countenance misled me. I could not bear to have to reproach myself after a whole life of happiness, for ever having met you without a smile of love, a honeyed word. To grieve the woman I love—Pauline, I should count it a crime. Tell me the truth, do not put me off



MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2



APPLIED IMAGE Inc

with some magnanimous subterfuge, but forgive me without cruelty."

FRAGMENT.

"Is so perfect an attachment happiness? Yes, for years of suffering would not pay for an hour of love.

"Yesterday, your sadness, as I suppose, passed into my soul as swiftly as a shadow falls. Were you sad or suffering? I was wretched. Whence came my distress? Write to me at once. Why did I not know it? We are not yet completely one in mind. At two leagues' distance or at a thousand I ought to feel your pains and sorrows. I shall not believe that I love you till my life is so bound up with yours that our life is one, till our hearts, our thoughts are one. I must be where you are, see what you see, feel what you feel, be with you in thought. Did not I know, at once, that your carriage had been overthrown and you were bruised? But on that day I had been with you, I had never left you, I could see you. When my uncle asked me what made me turn so pale, I answered at once, 'Mademoiselle de Villenoix has had a fall.'

"Why, then, yesterday, did I fail to read your soul? Did you wish to hide the cause of your grief? However, I fancied I could feel that you were arguing in my favor, though in vain, with that dreadful Salomon, who freezes my blood. That man is not of our heaven.

"Why do you insist that our happiness, which has no resemblance to that of other people, should conform to the laws of the world? And yet I delight too much in your bashfulness, your religion, your superstitions, not to obey your lightest whim. What you do must be right: nothing can be purer than your mind, as nothing is lovelier than your face, which reflects your divine soul.

"I shall wait for a letter before going along the lanes to meet the sweet hour you grant me. Oh! if you could know how the sight of those turrets makes my heart throb when I see them edged with light by the moon, our only confidante"

IV

"Farewell to glory, farewell to the future, to the life I had dreamed of! Now, my well-beloved, my glory is that I am yours, and worthy of you: my future lies entirely in the hope of seeing you; and is not my life summed up in sitting at your feet, in lying under your eyes, in drawing deep breaths in the heaven you have created for me? All my powers, all my thoughts must be yours, since you could speak those thrilling words, 'Your sufferings must be mine!' Should I not be stealing some joys from love, some moments from happiness, some experiences from your divine spirit, if I gave my hours to study—ideas to the world and poems to the poets? Nay, nay, my very life, I will treasure everything for you; I will bring to you every flower of my soul. Is there anything fine enough, splendid enough, in all the resources of the world, or of intellect, to do honor to a heart so rich, so pure as yours—the heart to which I dare now and again to unite my own? Yes, now and again, I dare believe that I can love as much as you do.

"And yet, no; you are the angel-woman: there will always be a greater charm in the expression of your feelings, more harmony in your voice, more grace in your smile, more purity in your looks than in mine. Let me feel that you are the creature of a higher sphere than that I live in; it will be your pride to have descended from it; mine, that I should have deserved you; and you will not perhaps have fallen too far by coming down to me in my poverty and misery. Nay, if a woman's most glorious refuge is in a heart that is wholly her own, you will always reign supreme in mine. Not a thought, not a deed, shall ever pollute this heart, this glorious sanctuary, so long as you vouchsafe to dwell in it—and will you not dwell in it for ever? Did you not enchant me by the words, 'Now and for ever?' *Nunc et semper!* And I have written these words of our ritual below your portrait—words worthy of you, as they are of God. He is *nunc et semper*, as my love is.

"Never, no, never, can I exhaust that which is immense, infinite, unbounded—and such is the feeling I have for you. I have imagined its immeasurable extent, as we measure space by the dimensions of one of its parts. I have had ineffable joys, whole hours filled with delicious meditation, as I have recalled a single gesture or the tone of a word of yours. Thus there will be memories of which the magnitude will overpower me, if the reminiscence of a sweet and friendly interview is enough to make me shed tears of joy, to move and thrill my soul, and to be an inexhaustible wellspring of gladness. Love is the life of angels!

"I can never, I believe, exhaust my joy in seeing you. This rapture, the least fervid of any, though it never can last long enough, has made me apprehend the eternal contemplation in which seraphs and spirits abide in the presence of God: nothing can be more natural, if from His essence there emanates a light as fruitful of new emotions as that of your eyes is, of your imposing brow, and your beautiful countenance—the image of your soul. Then, the soul, our second self, whose pure form can never perish, makes our love immortal. I would there were some other language than that I use to express to you the ever-new ecstacy of my love; but since there is one of our own creating, since our looks are living speech, must we not meet face to face to read in each other's eyes those questions and answers from the heart, that are so living, so penetrating, that one evening you could say to me, 'Be silent!' when I was not speaking. Do you remember it, dear life?

"When I am away from you in the darkness of absence, am I not reduced to use human words, too feeble to express heavenly feelings? But words at any rate represent the marks these feelings leave in my soul, just as the word *God* imperfectly sums up the notions we form of that mysterious First Cause. But, in spite of the subtleties and infinite variety of language, I have no words that can express to you the exquisite union by which my life is merged into yours whenever I think of you.

"And with what word can I conclude when I cease writing to you, and yet do not part from you? What can *farewell* mean, unless in death? But is death a farewell? Would not my spirit be then more closely one with yours? Ah! my first and last thought; formerly I offered you my heart and life on my knees; now what fresh blossoms of feelings can I discover in my soul that I have not already given you? It would be a gift of a part of what is wholly yours.

"Are you my future? How deeply I regret the past! I would I could have back all the years that are ours no more, and give them to you to reign over, as you do over my present life. What indeed was that time when I knew you not? It would be a void but that I was so wretched."

FRAGMENT.

"Beloved angel, how delightful last evening was! How full of riches your dear heart is! And is your love endless, like mine? Each word brought me fresh joy, and each look made it deeper. The placid expression of your countenance gave our thoughts a limitless horizon. It was all as infinite as the sky, and as bland as its blue. The refinement of your adored features repeated itself by some inexplicable magic in your pretty movement, and your least gestures. I knew that you were all graciousness, all love, but I did not know how variously graceful you could be. Everything combined to urge me to tender solicitations, to make me ask the first kiss that a woman always refuses, no doubt that it may be snatched from her. You, dear soul of my life, will never guess beforehand what you may grant to my love, and will yield perhaps without knowing it! You are utterly true, and joy your heart alone.

"The sweet tones of your voice blended with the tender harmonies that filled the quiet air, the cloudless sky. Not a bird piped, not a breeze whispered—solitude, you, and I. The motionless leaves did not quiver in the beautiful sunset hues which are both light and shadow. You felt that

heavenly poetry—you who experienced so many various emotions, and who so often raised your eyes to heaven to avoid answering me. You who are proud and saucy, humble and masterful, who give yourself to me so completely in spirit and in thought, and evade the most bashful caress. Dear witcheries of the heart! They ring in my ears: they sound and play there still. Sweet words but half spoken, like a child's speech, neither promise nor confession, but allowing love to cherish its fairest hopes without fear or torment! How pure a memory for life! What a free blossoming of all the flowers that spring from the soul, which a mere trifle can blight, but which, at that moment, everything warmed and expanded.

"And it will be always so, will it not, my beloved? As I recall, this morning, the fresh and living delights revealed to me in that hour, I am conscious of a joy which makes me conceive of true love as an ocean of everlasting and ever-new experiences, into which we may plunge with increasing delight. Every day, every word, every kiss, every glance, must increase it by its tribute of past happiness. Hearts that are large enough never to forget must live every moment in their past joys as much as in those promised by the future. This was my dream of old, and now it is no longer a dream! Have I not met on this earth with an angel who has made me know all its happiness, as a reward, perhaps, for having endured all its torments? Angel of heaven, I salute thee with a kiss.

"I shall send you this hymn of thanksgiving from my heart, I owe it to you: but it can hardly express my gratitude or the morning worship my heart offers up day by day to her who epitomized the whole gospel of the heart in this divine word: 'Believe.'"

V

"What! no further difficulties, dearest heart! We shall be free to belong to each other every day, every hour, every minute, and for ever! We may be as happy for all the days of our life as we now are by stealth, at rare intervals! Our

pure, deep feelings will assume the expression of the thousand fond acts I have dreamed of. For me your little foot will be bared, you will be wholly mine! Such happiness kills me; it is too much for me. My head is too weak, it will burst with the vehemence of my ideas. I cry and I laugh—I am possessed! Every joy is as an arrow of flame; it pierces and burns me. In fancy you rise before my eyes, ravished and dazzled by numberless and capricious images of delight.

"In short, our whole future life is before me—its torrents, its still places, its joys; it seethes, it flows on, it lies sleeping; then again it awakes fresh and young. I see myself and you side by side, walking with equal pace, living in the same thought; each dwelling in the other's heart, understanding each other, responding to each other as an echo catches and repeats a sound across wide distances.

"Can life be long when it is thus consumed hour by hour? Shall we not die in a first embrace? What if our souls have already met in that sweet evening kiss which almost overpowered us—a feeling kiss, but the crown of my hopes, the ineffectual expression of all the prayers I breathe while we are apart, hidden in my soul like remorse?

"I, who would creep back and hide in the hedge only to hear your footsteps as you went homewards—I may henceforth admire you at my leisure, see you busy, moving, smiling, prattling! An endless joy! You cannot imagine all the gladness it is to me to see you going and coming; only a man can know that deep delight. Your least movement gives me greater pleasure than a mother even can feel as she sees her child asleep or at play. I love you with every kind of love in one. The grace of your least gesture is always new to me. I fancy I could spend whole nights breathing your breath; I would I could steal into every detail of your life, be the very substance of your thoughts—be your very self.

"Well, we shall, at any rate, never part again! No human alloy shall ever disturb our love, infinite in its phases and as pure as all things are which are One—our love, vast as the

sea, vast as the sky! You are mine! all mine! I may look into the depths of your eyes to read the sweet soul that alternately hides and shines there, to anticipate your wishes.

"My best-beloved, listen to some things I have never yet dared to tell you, but which I may confess to you now. I felt a certain bashfulness of soul which hindered the full expression of my feelings, so I strove to shroud them under the garb of thoughts. But now I long to lay my heart bare before you, to tell you of the ardor of my dreams, to reveal the boiling demands of my senses, excited, no doubt, by the solitude in which I have lived, perpetually fired by conceptions of happiness, and aroused by you, so fair in form, so attractive in manner. How can I express to you my thirst for the unknown rapture of possessing an adored wife, a rapture to which the union of two souls by love must give frenzied intensity. Yes, my Pauline, I have sat for hours in a sort of stupor caused by the violence of my passionate yearning, lost in the dream of a caress as though in a bottomless abyss. At such moments my whole vitality, my thoughts and powers, are merged and united in what I must call desire, for lack of a word to express that nameless delirium.

"And I may confess to you now that one day, when I would not take your hand when you offered it so sweetly—an act of melancholy prudence that made you doubt my love—I was in one of those fits of madness when a man could commit a murder to possess a woman. Yes, if I had felt the exquisite pressure you offered me as vividly as I heard your voice in my heart, I know not to what lengths my passion might not have carried me. But I can be silent, and suffer a great deal. Why speak of this anguish when my visions are to become realities? It will be in my power now to make life one long love-making!

"Dearest love, there is a certain effect of light on your black hair which could rivet me for hours, my eyes full of tears, as I gazed at your sweet person, were it not that you turn away and say, 'For shame; you make me quite shy!'

"To-morrow, then, our love is to be made known! Oh

Pauline! the eyes of others, the curiosity of strangers, weigh on my soul. Let us go to Villenoix, and stay there far from every one. I should like no creature in human form to intrude into the sanctuary where you are to be mine; I could even wish that, when we are dead, it should cease to exist—should be destroyed. Yes, I would fain hide from all nature a happiness which we alone can understand, alone can feel, which is so stupendous that I throw myself into it only to die—it is a gulf!

"Do not be alarmed by the tears that have wetted this page; they are tears of joy. My only blessing, we need never part again!"

In 1823 I traveled from Paris to Touraine by *diligence*. At Mer we took up a passenger for Blois. As the guard put him into that part of the coach where I had my seat, he said jestingly:

"You will not be crowded, Monsieur Lefebvre!"—I was, in fact, alone.

On hearing this name, and seeing a white-haired old man, who looked eighty at least, I naturally thought of Lambert's uncle. After a few ingenious questions, I discovered that I was not mistaken. The good man had been looking after his vintage at Mer, and was returning to Blois. I then asked for some news of my old "chum." At the first word, the old priest's face, as grave and stern already as that of a soldier who has gone through many hardships, became more sad and dark; the lines on his forehead were slightly knit, he set his lips, and said, with a suspicious glance:

"Then you have never seen him since you left the College?"

"Indeed, I have not," said I. "But we are equally to blame for our forgetfulness. Young men, as you know, lead such an adventurous and storm-tossed life when they leave their school-forms, that it is only by meeting that they can be sure of an enduring affection. However, a reminiscence of youth sometimes comes as a reminder, and it is impossible

to forget entirely, especially when two lads have been such friends as we were. We went by the name of the Poet-and-Pythagoras."

I told him my name; when he heard it, the worthy man grew gloomier than ever.

"Then you have not heard his story?" said he. "My poor nephew was to be married to the richest heiress in Blois; but the day before his wedding he went mad."

"Lambert! Mad!" cried I in dismay. "But from what cause? He had the finest memory, the most strongly-constituted brain, the soundest judgment, I ever met with. Really a great genius—with too great a passion for mysticism perhaps; but the kindest heart in the world. Something most extraordinary must have happened?"

"I see you knew him well," said the priest.

From Mer, till we reached Blois, we talked only of my poor friend, with long digressions, by which I learned the facts I have already related in the order of their interest. I confessed to his uncle the character of our studies and of his nephew's predominant ideas; then the old man told me of the events that had come into Lambert's life since our parting. From Monsieur Lefebvre's account, Lambert had betrayed some symptoms of madness before his marriage; but they were such as are common to men who love passionately, and seemed to me less startling when I knew how vehement his love had been and when I saw Mademoiselle de Villenoix. In the country, where ideas are scarce, a man overflowing with original thought and devoted to a system, as Louis was, might well be regarded as eccentric, to say the least. His language would, no doubt, seem the stranger because he so rarely spoke. He would say, "That man does not dwell in my heaven," where any one else would have said, "We are not made on the same pattern." Every clever man has his own quirks of speech. The broader his genius, the more conspicuous are the singularities which constitute the various degrees of eccentricity. In the country an eccentric man is at once set down as half mad.

Hence Monsieur Lefebvre's first sentences left me doubtful of my schoolmate's insanity. I listened to the old man, but I criticised his statements.

The most serious symptom had supervened a day or two before the marriage. Louis had had some well-marked attacks of catalepsy. He had once remained motionless for fifty-nine hours, his eyes staring, neither speaking nor eating; a purely nervous affection, to which persons under the influence of violent passion are liable; a rare malady, but perfectly well known to the medical faculty. What was really extraordinary was that Louis should not have had several previous attacks, since his habits of rapt thought and the character of his mind would predispose him to them. But his temperament, physical and mental, was so admirably balanced, that it had no doubt been able to resist the demands on his strength. The excitement to which he had been wound up by the anticipation of acute physical enjoyment, enhanced by a chaste life and a highly-strung soul, had no doubt led to these attacks, of which the results are as little known as the cause.

The letters that have by chance escaped destruction show very plainly a transition from pure idealism to the most intense sensualism.

Time was when Lambert and I had admired this phenomenon of the human mind, in which he saw the fortuitous separation of our two natures, and the signs of a total removal of the inner man, using its unknown faculties under the operation of an unknown cause. This disorder, a mystery as deep as that of sleep, was connected with the scheme of evidence which Lambert had set forth in his *Treatise on the Will*. And when Monsieur Lefebvre spoke to me of Louis' first attack, I suddenly remembered a conversation we had had on the subject after reading a medical book.

"Deep meditation and rapt ecstasy are perhaps the undeveloped germs of catalepsy," he said in conclusion.

On the occasion when he so concisely formulated this idea, he had been trying to link mental phenomena together by a

series of results, following the processes of the intellect step by step, from their beginnings as those simple, purely animal impulses of instinct, which are all-sufficient to many human beings, particularly to those men whose energies are wholly spent in mere mechanical labor; then, going on to the aggregation of ideas and rising to comparison, reflection, meditation, and finally ecstasy and catalepsy. Lambert, of course, in the artlessness of youth, imagined that he had laid down the lines of a great work when he thus built up a scale of the various degrees of man's mental powers.

I remember that, by one of those chances which seem like predestination, we got hold of a great Martyrology, in which the most curious narratives are given of the total abeyance of physical life which a man can attain to under the paroxysms of the inner life. By reflecting on the effects of fanaticism, Lambert was led to believe that the collected ideas to which we give the name of feelings may very possibly be the material outcome of some fluid which is generated in all men, more or less abundantly, according to the way in which their organs absorb, from the medium in which they live, the elementary atoms that produce it. We went crazy over catalepsy; and with the eagerness that boys throw into every pursuit, we endeavored to endure pain by thinking of something else. We exhausted ourselves by making experiments not unlike those of the epileptic fanatics of the last century, a religious mania which will some day be of service to the science of humanity. I would stand on Lambert's chest, remaining there several minutes without giving him the slightest pain; but notwithstanding these crazy attempts we did not achieve an attack of catalepsy.

This digression seemed necessary to account for my first doubts, which were, however, completely dispelled by Monsieur Lefebvre.

"When this attack had passed off," said he, "my nephew sank into a state of extreme terror, a dejection that nothing could overcome. He thought himself unfit for marriage. I watched him with the care of a mother for her child, and

found him preparing to perform on himself the operation to which Origen believed he owed his talents. I at once carried him off to Paris, and placed him under the care of Monsieur Esquirol. All through our journey Louis sat sunk in almost unbroken torpor, and did not recognize me. The Paris physicians pronounced him incurable, and unanimously advised his being left in perfect solitude, with nothing to break the silence that was needful for his very improbable recovery, and that he should live always in a cool room with a subdued light.—Mademoiselle de Villenoix, whom I had been careful not to apprise of Louis' state," he went on, blinking his eyes, "but who was supposed to have broken off the match, went to Paris and heard what the doctors had pronounced. She immediately begged to see my nephew, who hardly recognized her; then, like the noble soul she is, she insisted on devoting herself to giving him such care as might tend to his recovery. She would have been obliged to do so if he had been her husband, she said, and could she do less for him as her lover?"

"She removed Louis to Villenoix, where they have been living for two years."

So, instead of continuing my journey, I stopped at Blois to go to see Louis. Good Monsieur Lefebvre would not hear of my lodging anywhere but at his house, where he showed me his nephew's room with the books and all else that had belonged to him. At every turn the old man could not suppress some mournful exclamation, showing what hopes Louis' precocious genius had raised, and the terrible grief into which this irreparable ruin had plunged him.

"That young fellow knew everything, my dear sir!" said he, laying on the table a volume containing Spinoza's works. "How could so well organized a brain go astray?"

"Indeed, monsieur," said I, "was it not perhaps the result of its being so highly organized? If he really is a victim to the malady as yet unstudied in all its aspects, which is known simply as madness, I am inclined to attribute it to his passion. His studies and his mode of life had strung his

powers and faculties to a degree of energy beyond which the least further strain was too much for nature; Love was enough to crack them, or to raise them to a new form of expression which we are maligning perhaps, by ticketing it without due knowledge. In fact, he may perhaps have regarded the joys of marriage as an obstacle to the perfection of his inner man and his flight towards spiritual spheres."

"My dear sir," said the old man, after listening to me with attention, "your reasoning is, no doubt, very sound; but even if I could follow it, would this melancholy logic comfort me for the loss of my nephew?"

Lambert's uncle was one of those men who live only by their affections.

I went to Villenoix on the following day. The kind of man accompanied me to the gates of Blois. When we were out on the road to Villenoix, he stopped me and said:

"As you may suppose, I do not go there. But do not forget what I have said; and in Mademoiselle de Villenoix's presence affect not to perceive that Louis is mad."

He remained standing on the spot where I left him, watching me till I was out of sight.

I made my way to the château of Villenoix, not without deep agitation. My thoughts were many at each step on this road, which Louis had so often trodden with a heart full of hopes, a soul spurred on by the myriad darts of love. The shrubs, the trees, the turns of the winding road where little gullies broke the banks on each side, were to me full of strange interest. I tried to enter into the impressions and thoughts of my unhappy friend. Those evening meetings on the edge of the coombe, where his lady-love had been wont to find him, had, no doubt, initiated Mademoiselle de Villenoix into the secrets of that vast and lofty spirit, as I had learned them all some years before.

But the thing that most occupied my mind, and gave to my pilgrimage the interest of intense curiosity, in addition to the almost pious feelings that led me onwards, was that

glorious faith of Mademoiselle de Villenoix's which the good priest had told me of. Had she in the course of time been infected with her lover's madness, or had she so completely entered into his soul that she could understand all its thoughts, even the most perplexed? I lost myself in the wonderful problem of feeling, passing the highest inspirations of passion and the most beautiful instances of self-sacrifice. That one should die for the other is an almost vulgar form of devotion. To live faithful to one love is a form of heroism that immortalized Mademoiselle Dupuis. When the great Napoleon and Lord Byron could find successors in the hearts of women they had loved, we may well admire Bolingbroke's widow; but Mademoiselle Dupuis could feed on the memories of many years of happiness, whereas Mademoiselle de Villenoix, having known nothing of love but its first excitement, seemed to me to typify love in its highest expression. If she were herself almost crazy, it was splendid; but if she had understood and entered into his madness, she combined with the beauty of a noble heart a crowning effort of passion worthy to be studied and honored.

When I saw the tall turrets of the château, remembering how often poor Lambert must have thrilled at the sight of them, my heart beat anxiously. As I recalled the events of our boyhood, I was almost a sharer in his present life and situation. At last I reached a wide, deserted courtyard, and I went into the hall of the house without meeting a soul. There the sound of my steps brought out an old woman, to whom I gave a letter written to Mademoiselle de Villenoix by Monsieur Lefebvre. In a few minutes this woman returned to bid me enter, and led me to a low room, floored with black-and-white marble; the Venetian shutters were closed, and at the end of the room I dimly saw Louis Lambert.

"Be seated, monsieur," said a gentle voice that went to my heart.

Mademoiselle de Villenoix was at my side before I was aware of her presence, and noiselessly brought me a chair,

which at first I would not accept. It was so dark that at first I saw Mademoiselle de Villenoix and Lambert only as two black masses perceived against the gloomy background. I presently sat down under the influence of the feeling that comes over us, almost in spite of ourselves, under the obscure vault of a church. My eyes, full of the bright sunshine, accustomed themselves gradually to this artificial night.

"Monsieur is your old school-friend," she said to Louis.

He made no reply. At last I could see him, and it was one of those spectacles that are stamped on the memory for ever. He was standing, his elbows resting on the cornice of the low wainscot, which threw his body forward, so that it seemed bowed under the weight of his bent head. His hair was as long as a woman's, falling over his shoulders and hanging about his face, giving him a resemblance to the busts of the great men of the time of Louis XIV. His face was perfectly white. He constantly rubbed one leg against the other, with a mechanical action that nothing could have checked, and the incessant friction of the bones made a doleful sound. Near him was a bed of moss on boards.

"He very rarely lies down," said Mademoiselle de Villenoix; "but whenever he does, he sleeps for several days."

Louis stood, as I beheld him, day and night with a fixed gaze, never winking his eyelids as we do. Having asked Mademoiselle de Villenoix whether a little more light would hurt our friend, on her reply I opened the shutters a little way, and could see the expression of Lambert's countenance. Alas! he was wrinkled white-headed, his eyes dull and lifeless as those of the blind. His features seemed all drawn upwards to the top of his head. I made several attempts to talk to him, but he did not hear me. He was a wreck snatched from the grave, a conquest of life from death—or of death from life!

I stayed for about an hour, sunk in unaccountable dreams, and lost in painful thought. I listened to Mademoiselle de Villenoix, who told me every detail of this life—that of a child in arms.

Suddenly Louis ceased rubbing his legs together, and said slowly:

"The angels are white."

I cannot express the effect produced upon me by this utterance, by the sound of the voice I had loved, whose accents, so painfully expected, had seemed to be lost for ever. My eyes filled with tears in spite of every effort. An involuntary instinct warned me, making me doubt whether Louis had really lost his reason. I was indeed well assured that he neither saw nor heard me; but the sweetness of his tone, which seemed to reveal heavenly happiness, gave his speech an amazing effect. These words, the incomplete revelation of an unknown world, rang in our souls like some glorious distant bells in the depth of a dark night. I was no longer surprised that Mademoiselle de Villenoix considered Lambert to be perfectly sane. The life of the soul had perhaps subdued that of the body. His faithful companion had no doubt—as I had at that moment—intuitions of that melodious and beautiful existence to which we give the name of Heaven in its highest meaning.

This woman, this angel, always was with him, seated at her embroidery frame; and each time she drew the needle out she gazed at Lambert with sad and tender feeling. Unable to endure this terrible sight—for I could not, like Mademoiselle de Villenoix, read all his secrets—I went out, and she came with me to walk for a few minutes and talk of herself and of Lambert.

"Louis must, no doubt, appear to be mad," said she. "But he is not, if the term mad ought only to be used in speaking of those whose brain is for some unknown cause diseased, and who can show no reason in their actions. Everything in my husband is perfectly balanced. Though he did not actively recognize you, it is not that he did not see you. He has succeeded in detaching himself from his body, and discerns us under some other aspect—what that is, I know not. When he speaks, he utters wondrous things. Only it often happens that he concludes in speech an idea that had its

beginning in his mind; or he may begin a sentence and finish it in thought. To other men he seems insane; to me, living as I do in his mind, his ideas are quite lucid. I follow the road his spirit travels; and though I do not know every turning, I can reach the goal with him.

"Which of us has not often known what it is to think of some futile thing and be led on to some serious reaction through the ideas or memories it brings in its train? Not unfrequently, after speaking about some trifle, the simple starting-point of a rapid train of reflections, a thinker may forget or be silent as to the abstract connection of ideas leading to his conclusion, and speak again only to utter the last link in the chain of his meditations.

"Inferior minds, to whom this swift mental vision is a thing unknown, who are ignorant of the spirit's inner workings, laugh at the dreamer; and if he is subject to this kind of obliviousness, regard him as a madman. Louis is always in this state; he soars perpetually through the spaces of thought, traversing them with the swiftness of a swallow; I can follow him in his flight. This is the whole history of his madness. Some day, perhaps, Louis will come back to the life in which we vegetate; but if he breathes the air of heaven before the time when we may be permitted to do so, why should we desire to have him down among us? I am content to hear his heart beat, and all my happiness is to be with him. Is he not wholly mine? In three years, twice at intervals he was himself for a few days; once in Switzerland, where we went, and once in an island off the wilds of Brittany, where we took some sea-baths. I have twice been very happy! I can live on memory."

"But do you write down the things he says?" I asked.

"Why should I?" said she.

I was silent; human knowledge was indeed as nothing in this woman's eyes.

"At those times, when he talked a little," she added, "I think I have recorded some of his phrases, but I left it off; I did not understand him then."

YOUNT MUSEUM UNIVERSITY

I asked her for them by a look; she understood me. This is what I have been able to preserve from oblivion.

I

Everything here on earth is produced by an ethereal substance which is the common element of various phenomena, known inaccurately as electricity, heat, light, the galvanic fluid, the magnetic fluid, and so forth. The universal distribution of this substance, under various forms, constitutes what is commonly known as Matter.

II

The brain is the alembic to which the Animal conveys what each of its organizations, in proportion to the strength of that vessel, can absorb of that Substance, which returns it transformed into Will.

The Will is a fluid inherent in every creature endowed with motion. Hence the innumerable forms assumed by the Animal, the results of its combinations with that Substance. The Animal's instincts are the product of the coercion of the environment in which it develops. Hence its variety.

III

In Man the Will becomes a power peculiar to him, and exceeding in intensity that of any other species.

IV

By constant assimilation, the Will depends on the Substance it meets with again and again in all its transmutations, pervading them by Thought, which is a product peculiar to the human Will, in combination with the modifications of that Substance.

V

The innumerable forms assumed by Thought are the result of the greater or less perfection of the human mechanism.

VI

The Will acts through organs commonly called the five senses, which, in fact, are but one—the faculty of Sight. Feeling and tasting, hearing and smelling, are Sight modified to the transformations of the Substance which Man can absorb in two conditions: untransformed and transformed.

VII

Everything of which the form comes within the cognizance of the one sense of Sight may be reduced to certain simple bodies of which the elements exist in the air, the light, or in the elements of air and light. Sound is a condition of the air; colors are all conditions of light; every smell is a combination of air and light; hence the four aspects of Matter with regard to Man—sound, color, smell, and shape—have the same origin, for the day is not far off when the relationship of the phenomena of air and light will be made clear.

Thought, which is allied to Light, is expressed in words which depend on sound. To man, then, everything is derived from the Substance, whose transformations vary only through Number—a certain quantitative dissimilarity, the proportions resulting in the individuals or objects of what are classed as Kingdoms.

VIII

When the Substance is absorbed in sufficient number (or quantity) it makes of man an immensely powerful mechanism, in direct communication with the very element of the

Substance, and acting on organic nature in the same way as a large stream when it absorbs the smaller brooks. Volition sets this force in motion independently of the Mind. By its concentration it acquires some of the qualities of the Substance, such as the swiftness of light, the penetrating power of electricity, and the faculty of saturating a body; to which must be added that it apprehends what it can do.

Still, there is in man a primordial and overruling phenomenon which defies analysis. Man may be dissected completely; the elements of Will and Mind may perhaps be found; but there still will remain beyond apprehension the *x* against which I once used to struggle. That *x* is the Word, the Logos, whose communication burns and consumes those who are not prepared to receive it. The Word is for ever generating the Substance.

IX

Rage, like all our vehement demonstrations, is a current of the human force that acts electrically; its turmoil when liberated acts on persons who are present even though they be neither its cause nor its object. Are there not certain men who by a discharge of Volition can sublimate the essence of the feelings of the masses?

X

Fanaticism and all emotions are living forces. These forces in some beings become rivers that gather in and sweep away everything.

XI

Though Space *is*, certain faculties have the power of traversing it with such rapidity that it is as though it existed not. From your own bed to the frontiers of the universe there are but two steps: Will and Faith.

XII

Facts are nothing; they do not subsist; all that lives of us is the Idea.

XIII

The realm of Ideas is divided into three spheres: that of Instinct, that of Abstractions, that of Specialism.

XIV

The greater part, the weaker part of visible humanity, dwells in the Sphere of Instinct. The *Instinctives* are born, labor, and die without rising to the second degree of human intelligence, namely, Abstraction.

XV

Society begins in the sphere of Abstraction. If Abstraction, as compared with Instinct, is an almost divine power, it is nevertheless incredibly weak as compared with the gift of Specialism, which is the formula of God. Abstraction comprises all nature in a germ, more virtually than a seed contains the whole system of a plant and its fruits. From Abstraction are derived laws, arts, social ideas, and interests. It is the glory and the scourge of the earth: its glory because it has created social life; its scourge because it allows man to evade entering into Specialism, which is one of the paths to the Infinite. Man measures everything by Abstractions: Good and Evil, Virtue and Crime. Its formula of equity is a pair of scales, its justice is blind. God's justice sees: there is all the difference.

There must be intermediate Beings, then, dividing the sphere of Instinct from the sphere of Abstractions, in whom the two elements mingle in an infinite variety of proportions. Some have more of one, some more of the other. And there

are also some in which the two powers neutralize each other by equality of effect.

XVI

Specialism consists in seeing the things of the material universe and the things of the spiritual universe in all their ramifications original and causative. The greatest human geniuses are those who started from the darkness of Abstraction to attain to the light of Specialism. (Specialism, *species*, sight; speculation, or seeing everything, and all at once; *Speculum*, a mirror or means of apprehending a thing by seeing the whole of it.) Jesus had the gift of Specialism; He saw each fact in its root and in its results, in the past where it had its rise, and in the future where it would grow and spread; His sight pierced into the understanding of others. The perfection of the inner eye gives rise to the gift of Specialism. Specialism brings with it Intuition. Intuition is one of the faculties of the Inner Man, of which Specialism is an attribute. Intuition acts by an imperceptible sensation of which he who obeys it is not conscious; for instance, Napoleon instinctively moving from a spot struck immediately afterwards by a cannon ball.

XVII

Between the sphere of Abstraction and that of Specialism, as between those of Abstraction and Instinct, there are beings in whom the attributes of both combine and produce a mixture; these are men of genius.

XVIII

Specialism is necessarily the most perfect expression of man, and he is the link binding the visible world to the higher worlds; he acts, sees, and feels by his inner powers. The man of Abstraction thinks. The man of Instinct acts.

XIX

Hence man has three degrees. That of Instinct, below the average; that of Abstraction, the general average; that of Specialism, above the average. Specialism opens to man his true career; the Infinite dawns on him; he sees what his destiny must be.

XX

There are three worlds—the Natural, the Spiritual, and the Divine. Humanity passes through the Natural world, which is not fixed either in its essence or its faculties. The Spiritual world is fixed in its essence and unfixd in its faculties. The Divine world is fixed in its faculties and its essence both. Hence there is necessarily a Material worship, a Spiritual worship, and a Divine worship; three forms expressed in action, speech, and prayer, or, in other words, in deed, apprehension, and love. Instinct demands deed; Abstraction is concerned with Ideas; Specialism sees the end, it aspires to God with presentment or contemplation.

XXI

Hence, perhaps, some day the converse of *Et Verbum caro factum est* will become the epitome of a new Gospel, which will proclaim that The Flesh shall be made the Word and become the Utterance of God.

XXII

The Resurrection is the work of the Wind of Heaven sweeping over the worlds. The angel borne on the Wind does not say: "Arise, ye dead"; he says, "Arise, ye who live!"

Such are the meditations which I have with great difficulty cast in a form adapted to our understanding. There are some others which Pauline remembered more exactly, where-

fore I know not, and which I wrote from her dictation; but they drive the mind to despair when, knowing in what an intellect they originated, we strive to understand them. I will quote a few of them to complete my study of this figure; partly, too, perhaps, because, in these last aphorisms, Lambert's formulas seem to include a larger universe than the former set, which would apply only to zoological evolution. Still, there is a relation between the two fragments, evident to those persons—though they be but few—who love to dive into such intellectual deeps.

I

Everything on earth exists solely by motion and number.

II

Motion is, so to speak, number in action.

III

Motion is the product of a force generated by the Word and by Resistance, which is Matter. But for Resistance, Motion would have had no results; its action would have been infinite. Newton's gravitation is not a law, but an effect of the general law of universal motion.

IV

Motion, acting in proportion to Resistance, produces a result which is Life. As soon as one or the other is the stronger, Life ceases.

V

No portion of Motion is wasted; it always produces number; still, it can be neutralized by disproportionate resistance, as in minerals.

VI

Number, which produces variety of all kinds, also gives rise to Harmony, which, in the highest meaning of the word is the relation of parts to the whole.

VII

But for Motion, everything would be one and the same. Its products, identical in their essence, differ only by Number, which gives rise to faculties.

VIII

Man looks to faculties; angels look to the Essence.

IX

By giving his body up to elemental action, man can achieve an inner union with the Light.

X

Number is intellectual evidence belonging to man alone; by it he acquires knowledge of the Word.

XI

There is a Number beyond which the impure cannot pass: the Number which is the limit of creation.

XII

The Unit was the starting-point of every product: compounds are derived from it, but the end must be identical with the beginning. Hence this Spiritual formula: the compound Unit, the variable Unit, the fixed Unit.

XIII

The Universe is the Unit in variety. Motion is the means; Number is the result. The end is the return of all things to the Unit, which is God.

XIV

Three and Seven are the two chief Spiritual numbers.

XV

Three is the formula of created worlds. It is the Spiritual Sign of the creation, as it is the Material Sign of dimension. In fact, God has worked by curved lines only: the Straight line is an attribute of the Infinite; and man, who has the presentiment of the Infinite, reproduces it in his works. Two is the number of generation. Three is the number of Life which includes generation and offspring. Add the sum of four, and you have Seven, the formula of Heaven. Above all is God; He is the Unit.

After going in to see Louis once more, I took leave of his wife and went home, lost in ideas so adverse to social life that, in spite of a promise to return to Villenoix, I did not go.

The sight of Louis had had some mysteriously sinister influence over me. I was afraid to place myself again in that heavy atmosphere, where ecstasy was contagious. Any man could have felt, as I did, a longing to throw himself into the infinite, just as one soldier after another killed himself in a certain sentry box where one had committed suicide in the camp at Boulogne. It is a known fact that Napoleon was obliged to have the hut burned which had harbored an idea that had become a mortal infection.

Louis' room had perhaps the same fatal effect as that sentry box.

These two facts would then be additional evidence in favor

of his theory of the transfusion of Will. I was conscious of strange disturbances, transcending the most fantastic results of taking tea, coffee, or opium, of dreams or of fever—mysterious agents, whose terrible action often sets our brains on fire.

I ought perhaps to have made a separate book of these fragments of thought, intelligible only to certain spirits who have been accustomed to lean over the edge of abysses in the hope of seeing to the bottom. The life of that mighty brain, which split up on every side perhaps, like a too vast empire, would have been set forth in the narrative of this man's visions—a being incomplete for lack of force or of weakness; but I preferred to give an account of my own impressions rather than to compose a more or less poetical romance.

Louis Lambert died at the age of twenty-eight, September 25, 1824, in his true love's arms. He was buried by her desire in an island in the park at Villenoix. His tombstone is a plain stone cross, without name or date. Like a flower that has blossomed on the margin of a precipice, and drops into it, its colors and fragrance all unknown, it was fitting that he too should fall. Like many another misprized soul, he had often yearned to dive haughtily into the void, and abandon there the secrets of his own life.

Mademoiselle de Villenoix would, however, have been quite justified in recording his name on that cross with her own. Since her partner's death, reunion has been her constant, hourly hope. But the vanities of woe are foreign to faithful souls.

Villenoix is falling into ruin. She no longer resides there; to the end, no doubt, that she may the better picture herself there as she used to be. She had said long ago:

“His heart was mine; his genius is with God.”

THE EXILES

ALMAE SORORI

In the year 1308 few houses were yet standing on the Island formed by the alluvium and sand deposited by the Seine above the Cité, behind the Church of Notre-Dame. The first man who was so bold as to build on this strand, then liable to frequent floods, was a constable of the watch of the City of Paris. He had been able to do some service to their Reverences the Chapter of the Cathedral; and in return the Bishop leased him twenty-five perches of land, with exemption from all feudal dues or taxes on the buildings he might erect.

Seven years before the beginning of this narrative, Joseph Tirechair, one of the sternest of Paris constables, as his name [Tear Flesh] would indicate, had, thanks to his share of the fines collected by him for delinquencies committed within the precincts of the Cité, been able to build a house on the bank of the Seine just at the end of the Rue du Port-Saint-Landry. To protect the merchandise landed on the strand, the municipality had constructed a sort of break-water of masonry, which may still be seen on some old plans of Paris, and which preserved the piles of the landing-place by meeting the rush of water and ice at the upper end of the Island. The constable had taken advantage of this for the foundation of his house, so that there were several steps up to his door.

Like all the houses of that date, this cottage was crowned by a peaked roof, forming a gable-end to the front, or half a diamond. To the great regret of historians, but two or three examples of such roofs survive in Paris. A round opening gave light to a loft, where the constable's wife dried

the linen of the Chapter, for she had the honor of washing for the Cathedral—which was certainly not a bad customer. On the first floor were two rooms, let to lodgers at a rent one year with another, of forty sous *Paris* each, an exorbitant sum, that was however justified by the luxury Tirechair had lavished on their adornment. Flanders tapestry hung on the walls, and a large bed with a top valance of green serge, like a peasant's bed, was amply furnished with mattresses, and covered with good sheets of fine linen. Each room had a stove called a *chauffe-dour*; the floor, carefully polished by Dame Tirechair's apprentices, shone like the woodwork of a shrine. Instead of stools, the lodgers had deep chairs of carved walnut, the spoils probably of some raided castle. Two chests with pewter mouldings, and tables on twisted legs, completed the fittings, worthy of the most fastidious knights-banneret whom business might bring to Paris.

The windows of those two rooms looked out on the river. From one you could only see the shores of the Seine, and the three barren islands, of which two were subsequently joined together to form the Ile Saint-Louis; the third was the Ile de Louviers. From the other could be seen, down a vista of the Port-Saint-Landry, the buildings on the Grève, the Bridge of Notre-Dame, with its houses, and the tall towers of the Louvre, but lately built by Philippe-Auguste to overlook the then poor and squalid town of Paris, which suggested so many imaginary marvels to the fancy of modern romancers.

The ground floor of Tirechair's house consisted of a large hall, where his wife's business was carried on, through which the lodgers were obliged to pass on their way to their own rooms up a stairway like a mill-ladder. Behind this were a kitchen and a bedroom, with a view over the Seine. A tiny garden, reclaimed from the waters, displayed at the foot of this modest dwelling its beds of cabbages and onions, and a few rose-bushes, sheltered by palings, forming a sort of hedge. A little structure of lath and mud served as a kennel for a big dog, the indispensable guardian of so lonely a dwelling.

Beyond this kennel was a little plot, where the hens cackled whose eggs were sold to the Canons. Here and there on this patch of earth, muddy or dry according to the whimsical Parisian weather, a few trees grew, constantly lashed by the wind, and teased and broken by the passer-by—willows, reeds, and tall grasses.

The Eyot, the Seine, the landing-place, the house, were all overshadowed on the west by the huge basilica of Notre-Dame casting its cold gloom over the whole plot as the sun moved. Then, as now, there was not in all Paris a more deserted spot, a more solemn or more melancholy prospect. The noise of waters, the chanting of priests, or the piping of the wind, were the only sounds that disturbed this wilderness, where lovers would sometimes meet to discuss their secrets when the church-folks and clergy were safe in church at the services.

One evening in April in the year 1308, Tirechair came home in a remarkably bad temper. For three days past everything had been in good order on the King's highway. Now, as an officer of the peace, nothing annoyed him so much as to feel himself useless. He flung down his halbert in a rage, muttered inarticulate words as he pulled off his doublet, half red and half blue, and slipped on a shabby camlet jerkin. After helping himself from the bread-box to a hunch of bread, and spreading it with butter, he seated himself on a bench, looked round at his four whitewashed walls, counted the beams of the ceiling, made a mental inventory of the household goods hanging from the nails, scowled at the neatness which left him nothing to complain of, and looked at his wife, who said not a word as she ironed the albs and surplices from the sacristy.

"By my halidom," he said, to open the conversation, "I do not think, Jacqueline, where you go to catch your apprentices and maids. Now, here is one," he went on, pointing to a girl who was folding an altar-cloth, clumsily enough, it must be owned, "who looks to me more like a damsel rather free of her person than a sturdy country wench. Her hands are as

white as a fine lady's! By the Mass! and her hair smells of essences, I verily believe, and her hose are as fine as a queen's! By the two horns of Old Nick, matters please me but ill as I find them here."

The girl colored, and stole a look at Jacqueline, full of alarm not unmixed with pride. The mistress answered her glance with a smile, laid down her work, and turned to her husband.

"Come now," said she, in a sharp tone, "you need not harm me. Are you going to accuse me next of some underhand tricks? Patrol your roads as much as you please, but do not meddle here with anything but what concerns your sleeping in peace, drinking your wine, and eating what I set before you, or else, I warn you, I will have no more to do with keeping you healthy and happy. Let any one find me a happier man in all the town." she went on, with a scolding grimace. "He has silver in his purse, a gable over the Seine, a stout halbert on one hand, an honest wife on the other, a house as clean and smart as a new pin! And he growls like a pilgrim smarting from Saint Anthony's fire!"

"Hey day!" exclaimed the sergeant of the watch, "do you fancy, Jacqueline, that I have any wish to see my house razed down, my halbert given to another, and my wife standing in the pillory?"

Jacqueline and the dainty journeywoman turned pale.

"Just tell me what you are driving at," said the washerwoman sharply, "and make a clean breast of it. For some days, my man, I have observed that you have some maggot twisting in your poor brain. Come up, then, and have it all out. You must be a pretty coward indeed if you fear any harm when you have only to guard the common council and live under the protection of the Chapter! Their Reverence the Canons would lay the whole bishopric under an interdiction if Jacqueline brought a complaint of the smallest damage."

As she spoke, she went straight up to her husband and took him by the arm.

"Come with me," she added, pulling him up and out on to the steps.

When they were down by the water in their little garden, Jacqueline looked saucily in her husband's face.

"I would have you to know, you old gaby, that when my lady fair goes out, a piece of gold comes into our savings-box."

"Oh, ho!" said the constable, who stood silent and meditative before his wife. But he presently said, "Any way, we are done for.—What brings the dame to our house?"

"She comes to see the well-favored young clerk who lives overhead," replied Jacqueline, looking up at the window that opened on to the vast landscape of the Seine valley.

"The Devil's in it!" cried the man. "For a few base crowns you have ruined me, Jacqueline. Is that an honest trade for a sergeant's decent wife to ply? And, be she Countess or Baroness, the lady will not be able to get us out of the trap in which we shall find ourselves caught sooner or later. Shall we not have to square accounts with some puissant and offended husband? for, by the Mass, she is fair to look upon!"

"But she is a widow, I tell you, gray gander! How dare you accuse your wife of foul play and folly? And the lady has never spoken a word to you gentle clerk; she is content to look on him and think of him. Poor lad! he would be dead of starvation by now but for her, for she is as good as a mother to him. And he, the sweet cherub! it is as easy to cheat him as to rock a new-born babe. He believes his piece will last for ever, and he has eaten them through twice over in the past six months."

"Woman," said the sergeant, solemnly pointing to the Place de Grève, "do you remember seeing, even from this spot, the fire in which they burnt the Danish woman the other day?"

"What then?" said Jacqueline, in a fright.

"What then?" echoed Tirechair. "Why, the two men who judge with us smell of scorching. Neither Chapter nor Countess nor Protector can serve them. Here is Easter come round; the year is ending; we must turn our company out of doors, and that at once. Do you think you can teach

an old constable how to know a gallows-bird? Our two lodgers were on terms with la Porette, that heretic jade from Denmark or Norway, whose last cries you heard from here. She was a brave witch; she never blenched at the stake, which was proof enough of her compact with the Devil. I saw her as plain as I see you; she preached to the throng, and declared she was in heaven and could see God.

"And since that, I tell you, I have never slept quietly in my bed. My lord, who lodges over us, is of a surety more of a wizard than a Christian. On my word as an officer, I shiver when that old man passes near me; he never sleeps of nights; if I wake, his voice is ringing like a bourdon of bells, and I hear him uttering incantations in the language of hell. Have you ever seen him eat an honest crust of bread or a hearth-cake made by a good Catholic baker? His brow skin has been scorched and tanned by hell-fires. Marry, and I tell you his eyes hold a spell like those of serpents. Jacqueline, I will have none of those two men under my roof. I see too much of the law not to know that it is well to have nothing to do with it.—You must get rid of our two lodgers, the elder, because I suspect him; the youngster, because he is too pretty. They neither of them seem to me to keep Christian company. The boy is ever staring at the moon, the stars, and the clouds, like a wizard watching for the hour when he shall mount his broomstick; the other old rogue certainly makes some use of the poor boy for his black art. My house stands too close to the river as it is, and that risk of ruin is bad enough without bringing down fire from heaven, or the love affairs of a countess. I have spoken. Do not rebel."

In spite of her sway in the house, Jacqueline stood stupefied as she listened to the edict fulminated against his lodger by the sergeant of the watch. She mechanically looked up at the window of the room inhabited by the old man, and shivered with horror as she suddenly caught sight of the gloomy, melancholy face, and the piercing eye that so affected her husband, accustomed as he was to dealing with criminals.

At that period, great and small, priests and laymen, all

trembled before the idea of any supernatural power. The word "magic" was as powerful as leprosy to root up feelings, break social ties, and freeze piety in the most generous soul. It suddenly struck the constable's wife that she never, in fact, had seen either of her lodgers exercising any human function. Though the younger man's voice was as sweet and melodious as the tones of a flute, she so rarely heard it that she was tempted to think his silence the result of a spell. As she recalled the strange beauty of that pink-and-white face, and saw in memory the fine fair hair and moist brilliancy of those eyes, she believed they were indeed the artifices of the Devil. She remembered that for days at a time she had never heard the slightest sound from either room. Where were the strangers during all those hours?

Suddenly the most singular circumstances recurred to her mind. She was completely overmastered by fear, and could even discern witchcraft in the rich lady's interest in this young Godefroid, a poor orphan who had come from Flanders to study at the University of Paris. She hastily put her hand into one of her pockets, pulled out four livres of Tournay in large silver coinage, and looked at the pieces with an expression of avarice mingled with terror.

"That, at any rate, is not false coin," said she, showing the silver to her husband. "Besides," she went on, "how can I turn them out after taking next year's rent paid in advance?"

"You had better inquire of the Dean of the Chapter," replied Tirechair. "Is not it his business to tell us how we should deal with these extraordinary persons?"

"Ay, truly extraordinary," cried Jacqueline. "To think of their cunning; coming here under the very shadow of Notre-Dame! Still," she went on, "or ever I ask the Dean, why not warn that fair and noble lady of the risk she runs?"

As she spoke, Jacqueline went into the house with her husband, who had not missed a monthful. Tirechair, as a man grown old in the tricks of his trade, affected to believe that the strange lady was in fact a work-girl; still, this as

sumed indifference could not altogether cloak the timidity of a courtier who respects a royal incognito. At this moment six was striking by the clock of Saint-Denis-du-Pas, a small church that stood between Notre-Dame and the Port-Saint-Landry—the first church erected in Paris, on the very spot where Saint-Denis was laid on the gridiron, as chronicles tell. The hour flew from steeple to tower all over the city. Then suddenly confused shouts were heard on the left bank of the Seine, behind Notre-Dame, in the quarter where the schools of the University harbored their swarms.

At this signal, Jacqueline's elder lodger began to move about his room. The sergeant, his wife, and the strange lad listened while he opened and shut his door, and the old man's heavy step was heard on the steep stair. The constable's suspicious gave such interest to the advent of this personage that the lady was startled as she observed the strange expression of the two countenances before her. Referring the terrors of this couple to the youth she was protecting—a youth who was natural in a lover—the young lady awaited, with some uneasiness, the event thus heralded by the fears of her so-called master and mistress.

The old man paused for a moment on the threshold to scrutinize the three persons in the room, and seemed to be looking for his young companion. This glance of inquiry, unsuspecting as it was, agitated the three. Indeed, nobody, not even the stoutest man, could deny that Nature had bestowed exceptional powers on this being, who seemed almost supernatural. Though his eyes were somewhat deeply shaded by the wide sockets fringed with long eyebrows, they were set, like a kite's eyes, in eyelids so broad, and bordered by so dark a circle sharply defined on his cheek, that they seemed rather to be prominent. These singular eyes had in them something indescribably domineering and piercing, which took possession of the soul by a grave and thoughtful look, a look as bright and lucid as that of a serpent or a bird, but which held one fascinated and crushed by the swift communication of some tremendous sorrow, or of some superhuman power.

Every feature was in harmony with this eye of lead and of fire, at once rigid and flashing, stern and calm. While in this eagle eye earthly emotions seemed in some sort extinct, the lean, parched face also bore traces of unhappy passions and great deeds done. The nose, which was narrow and aquiline, was so long that it seemed to hang on by the nostrils. The bones of the face were strongly marked by the long, straight wrinkles that furrowed the hollow cheeks. Every line in the countenance looked dark. It would suggest the bed of a torrent where the violence of former floods was recorded in the depth of the water-courses, which testified to some terrible, unceasing turmoil. Like the ripples left by the oars of a boat on the waters, deep lines, starting from each side of his nose, marked his face strongly, and gave an expression of bitter sadness to his mouth, which was firm and straight-lipped. Above the storm thus stamped on his countenance, his calm brow rose with what may be called boldness, and crowned it as with a marble dome.

The stranger preserved that intrepid and dignified manner that is frequently habitual with men inured to disaster, and tried by nature to stand unmoved before a furious mob and to face the greatest dangers. He seemed to move in a sphere apart, where he poised above humanity. His gestures, no less than his look, were full of irresistible power; his lean hands were those of a soldier; and if your own eyes were forced to fall before his piercing gaze, you were no less sure to tremble when by word or action he spoke to your soul. He moved in silent majesty that made him seem a king without his guard, a god without his rays.

His dress emphasized the ideas suggested by the peculiarities of his mien and face. Soul, body, and garb were in harmony, and calculated to impress the coldest imagination. He wore a sort of sleeveless gown of black cloth, fastened in front, and falling to the calf, leaving the neck bare with no collar. His doublet and boots were likewise black. On his head was a black velvet cap like a priest's, sitting in a close circle above his forehead, and not showing a single hair. It

was the strictest mourning, the gloomiest habit a man could wear. But for a long sword that hung by his side from a leather belt which could be seen where his surcoat hung open a priest would have hailed him as a brother. Though of no more than middle height, he appeared tall; and, looking him in the face, he seemed a giant.

"The clock has struck, the boat is waiting; will you not come?"

At these words, spoken in bad French, but distinctly audible in the silence, a little noise was heard in the other room, and the young man came down as lightly as a bird.

When Godefroid appeared, the lady's face turned crimson she trembled, started, and covered her face with her white hands.

Any woman might have shared her agitation at the sight of this youth of about twenty, of a form and stature so slender that at a first glance he might have been taken for a mere boy, or a young girl in disguise. His black cap—like the *beret* worn by the Basque people—showed a brow as white as snow, where grace and innocence shone with an expression of divine sweetness—the light of a soul full of faith. A poet's fancy would have seen there the star which, in some old tale, a mother entreats the fairy godmother to set on the forehead of an infant abandoned, like Moses, to the waves. Love lurked in the thousand fair curls that fell over his shoulders. His throat, truly a swan's throat, was white and exquisitely round. His blue eyes, bright and liquid, mirrored the sky. His features and the mould of his brow were refined and delicate enough to enchant a painter. The bloom of beauty, which in a woman's face causes men such indescribable delight, the exquisite purity of outline, the halo of light that bathes the features we love, were here combined with a masculine complexion, and with strength as yet but half developed, in the most enchanting contrast. His was one of those melodious countenances which even when silent speak and attract us. And yet, on marking it attentively, the incipient blight might have been detected which comes of

great thought or a passion, the faint yellow tinge that made him seem like a young leaf opening to the sun.

No contrast could be greater or more startling than that seen in the companionship of these two men. It was like seeing a frail and graceful shrub that has grown from the hollow trunk of some gnarled willow, withered by age, blasted by lightning, standing decrepit; one of those majestic trees that painters love; the trembling sapling takes shelter there from storms. One was a god, the other was an angel; one the poet that feels, the other the poet that expresses—a prophet in sorrow, a levite in prayer.

They went out together without speaking.

"Did you mark how he called him to him?" cried the sergeant of the watch when the footsteps of the couple were no longer audible on the strand. "Are not they a demon and his familiar?"

"Phooh!" puffed Jacqueline. "I felt smothered! I never marked our two lodgers so carefully. 'Tis a bad thing for us women that the Devil can wear so fair a mien!"

"Ay, cast some holy water on him," said Tirechair, "and you will see him turn into a toad.—I am off to tell the othee all about them."

On hearing this speech, the lady roused herself from the reverie into which she had sunk and looked at the constable, who was donning his red-and-blue jacket.

"Whither are you off to?" she asked.

"To tell the justices that wizards are lodging in our house very much against our will."

The lady smiled.

"I," said she, "am the Comtesse de Mahaut," and she rose with a dignity that took the man's breath away. "Beware of bringing the smallest trouble on your guests. Above all, respect the old man; I have seen him in the company of your lord the King, who entreated him courteously; you will be advised to trouble him in any way. As to my having seen here—never breathe a word of it, as you value your life."

She said no more, but relapsed into thought.

Presently she looked up, signed to Jacqueline, and together they went up into Godefroid's room. The fair Countess looked at the bed, the carved chairs, the chest, the tapestry, the table, with a joy like that of the exile who sees on his return the crowded roofs of his native town nestling at the foot of a hill.

"If you have not deceived me," she said to Jacqueline, "I promise you a hundred crowns in gold."

"Behold, madame," said the woman, "the poor angel is confiding—here is all his treasure."

As she spoke, Jacqueline opened a drawer in the table and showed some parchments.

"God of mercy!" cried the Countess, snatching up a document that caught her eye, on which she read, *Gothofredus Comes Gantiacus* (Godefroid, Count of Ghent).

She dropped the parchment, and passed her hand over her brow; then, feeling, no doubt, that she had compromised herself by showing so much emotion, she recovered her cold demeanor.

"I am satisfied," said she.

She went downstairs and out of the house. The constable and his wife stood in their doorway, and saw her take the path to the landing-place.

A boat was moored hard by. When the rustle of the Countess' approach was audible, a boatman suddenly stood up, helped the fair laundress to take her seat in it, and rowed with such strength as to make the boat fly like a swallow down the stream.

"You are a sorry fellow," said Jacqueline, giving the officer's shoulder a familiar slap. "We have earned a hundred gold crowns this morning."

"I like harboring lords no better than harboring wizards. And I know not, of the two, which is the more like to bring us to the gallows," replied Tirechair, taking up his halbert. "I will go my rounds over by Champfleuri; God protect us, and send me to meet some pert jade out in her bravery of gold rings to glitter in the shade like a glow-worm!"

Jacqueline, alone in the house, hastily went up to the unknown lord's room to discover, if she could, some clue to this mysterious business. Like some learned men who give themselves infinite pains to complicate the clear and simple laws of nature, she had already invented a chaotic romance to account for the meeting of these three persons under her humble roof. She hunted through the chest, examined everything, but could find nothing extraordinary. She saw nothing on the table but a writing-case and some sheets of parchment; and as she could not read, this discovery told her nothing. A woman's instinct then took her into the young man's room, and from thence she descried her two lodgers crossing the river in the ferry boat.

"They stand like two statues," said she to herself. "Ah, ha! They are landing at the Rue du Fouarre. How nimble he is, the sweet youth! He jumped out like a bird. By him the old man looks like some stone saint in the Cathedral.—They are going to the old School of the Four Nations. Presto! they are out of sight.—And this is where he lives, poor cherub!" she went on, looking about the room. "How smart and winning he is! Ah! your fine gentry are made of other stuff than we are."

And Jacqueline went down again after smoothing down the bed-coverlet, dusting the chest, and wondering for the hundredth time in six months:

"What in the world does he do all the blessed day? He cannot always be staring at the blue sky and the stars that God has hung up there like lanterns. That dear boy has shown trouble. But why do he and the old man hardly ever speak to each other?"

Then she lost herself in wonderment and in thoughts which, in her woman's brain, were tangled like a skein of thread.

The old man and his young companion had gone into one of the schools for which the Rue du Fouarre was at that time famous throughout Europe. At the moment when Jacqueline's two lodgers arrived at the old School des Quatre

Nations, the celebrated Sigier, the most noted Doctor of Mystical Theology of the University of Paris, was mounting his pulpit in a spacious low room on a level with the street. The cold stones were strewn with clean straw, on which several of his disciples knelt on one knee, writing on the other, to enable them to take notes from the Master's improvised discourse, in the shorthand abbreviations which are the despair of modern decipherers.

The hall was full, not of students only, but of the most distinguished men belonging to the clergy, the court, and the legal faculty. There were some learned foreigners, too—soldiers and rich citizens. The broad faces were there, with prominent brows and venerable beards, which fill us with a sort of pious respect for our ancestors when we see their portraits from the Middle Ages. Lean faces, too, with burning, sunken eyes, under bald heads yellow from the labors of futile scholasticism, contrasted with young and eager countenances, grave faces, warlike faces, and the ruddy cheeks of the financial class.

These lectures, dissertations, theses, sustained by the brightest geniuses of the thirteenth and fourteenth centuries, roused our forefathers to enthusiasm. They were to them their bull-fights, their Italian opera, their tragedy, their dancers; in short, all their drama. The performance of Mysteries was a later thing than these spiritual disputations, to which, perhaps, we owe the French stage. Inspired eloquence, combining the attractions of the human voice skilfully used, with daring inquisition into the secrets of God, sufficed to satisfy every form of curiosity, appealed to the soul, and constituted the fashionable entertainment of the time. Not only did Theology include the other sciences, it was science itself, as grammar was science to the Ancient Greeks; and those who distinguished themselves in these duels, in which the orators, like Jacob, wrestled with the Spirit of God, had a promising future before them. Embassies, arbitrations between sovereigns, chancellorships, and ecclesiastical dignities were the meed of men whose rhetoric

had been schooled in theological controversy. The professor's chair was the tribune of the period.

This system lasted till the day when Rabelais gibbeted dialectics by his merciless satire, as Cervantes demolished chivalry by a narrative comedy.

To understand this amazing period and the spirit which dictated its voluminous, though now forgotten, masterpieces, to analyze it, even to its barbarisms, we need only examine the Constitutions of the University of Paris and the extraordinary scheme of instruction that then obtained. Theology was taught under two faculties—that of Theology properly so called, and that of Canon Law. The faculty of Theology, again, had three sections—Scholastic, Canonical, and Mystic. It would be wearisome to give an account of the attributes of each section of the science, since one only, namely, Mystic, is the subject of this *Etude*.

Mystical Theology included the whole of Divine Revelation and the elucidation of the Mysteries. And this branch of ancient theology has been secretly preserved with reverence even to our own day; Jacob Boehm, Swedenborg, Martinez Pasqualis, Saint-Martin, Molinos, Madame Guyon, Madame Bourignon, and Madame Krudener, the extensive sect of the Ecstasies, and that of the Illuminati, have at different periods duly treasured the doctrines of this science, of which the aim is indeed truly startling and portentous. In Doctor Sigier's day, as in our own, man has striven to gain wings to fly into the sanctuary where God hides from our gaze.

This digression was necessary to give a clue to the scene which the old man and the youth from the island under Notre-Dame had come to be audience; it will also protect his narrative from all blame on the score of falsehood and hyperbole, of which certain persons of hasty judgment might perhaps suspect me.

Doctor Sigier was a tall man in the prime of life. His face, rescued from oblivion by the archives of the University, had singular analogies with that of Mirabeau. It was

-stamped with the seal of fierce, swift, and terrible e' face. But the Doctor bore on his brow the expression of religious faith that his modern double had not. His voice, too, was of persuasive sweetness, with a clear and pleasing ring in it.

At this moment the daylight, that was stintingly diffused through the small, heavily-leaded window-panes, tinted the assembly with capricious tones and powerful contrasts from the chequered light and shade. Here, in a dark corner, eyes shone brightly, their dark heads under the sunbeams gleamed light above faces in shadow, and various bald heads, with only a circle of white hair, were distinguished among the crowd like battlements silvered by moonlight. Every face was turned towards the Doctor, mute but impatient. The drowsy voices of other lecturers in the adjoining schools were audible in the silent street like the murmuring of the sea; and the steps of the two strangers, as they now came in, attracted general attention. Doctor Sigier, ready to begin, saw the stately senior standing, looked round for a seat for him, and then finding none, as the place was full, came down from his place, went to the newcomer, and with great respect, led him to the platform of his professor's chair, and there gave him his stool to sit upon. The assembly hailed this mark of deference with a murmur of approval, recognizing the old man as the orator of a fine thesis admirably argued not long since at the Sorbonne.

The stranger looked down from his raised position on the crowd below with that deep glance that held a whole poem of sorrow, and those who met his eye felt an indescribable thrill. The lad, following the old man, sat down on one of the steps, leaning against the pulpit in a graceful and melancholy attitude. The silence was now profound, and the doorway and even the street were blocked by scholars who had deserted the other classes.

Doctor Sigier was to-day to recapitulate, in the last of a series of discourses, the views he had set forth in the former lectures on the Resurrection, Heaven, and Hell. His strange doctrine responded to the sympathies of the time, and grati-

And the immoderate love of the marvelous, which haunts the mind of man in every age. This effort of man to clutch the infinite, which for ever slips through his ineffectual grasp, this last journey of thought against thought, was a task worthy of an assembly where the brightest luminaries of the age had met, and where the most stupendous human imagination ever known, perhaps, at that moment shone.

The Doctor began by summing up in a mild and even tone the principal points he had so far established:

"No intellect was the exact counterpart of another. Had man any right to require an account of his Creator for the inequality of powers bestowed on each? Without attempting to penetrate rashly into the designs of God, ought we not to recognize the fact that by reason of their general diversity intelligences could be classed in spheres? From the sphere where the least degree of intelligence gleamed, to the most translucent souls who could see the road by which to ascend to God, was there not an ascending scale of spiritual gift? And did not spirits of the same sphere understand each other like brothers in soul, in flesh, in mind, and in feeling?"

From this the Doctor went on to unfold the most wonderful theories of sympathy. He set forth in Biblical language the phenomena of love, of instinctive repulsion, of strong affinities which transcend the laws of space, of the sudden mingling of souls which seem to recognize each other. With regard to the different degrees of strength of which our affections are capable, he accounted for them by the place, more or less near the centre, occupied by beings in their respective circles.

He gave mathematical expression to God's grand idea in the co-ordination of the various human spheres. "Through man," he said, "these spheres constituted a world intermediate between the intelligence of the brute and the intelligence of the angels." As he stated it, the divine Word nourishes the spiritual Word, the spiritual Word nourishes

the living Word, the living Word nourishes the animal Word, the animal Word nourishes the vegetable Word and the vegetable Word is the expression of the life of the barren Word. These successive evolutions, as of a chrysalis, which God thus wrought in our souls, this infusorial life, so to speak, communicated from each zone to the next, more vivid, more spiritual, more perceptive in its ascent, represented, rather dimly no doubt, but marvelously enough to his inexperienced hearers, the impulse given to Nature by the Almighty. Supported by many texts from the Sacred Scriptures, which he used as a commentary on his own statements to express by concrete images the abstract arguments he felt to be wanting, he flourished the Spirit of God like a torch over the deep secrets of creation, with an eloquence peculiar to himself, and accents that urged conviction on his audience. As he unfolded his mysterious system and all its consequences, he gave a key to every symbol and justified the vocation, the special gifts, the genius, the talent of each human being.

Then, instinctively becoming physiological, he remarked on the resemblance to certain animals stamped on some human faces, accounting for them by primordial analogies and the upward tendency of all creation. He showed his audience the workings of Nature, and assigned a mission and a future to minerals, plants, and animals. Bible in hand, after thus spiritualizing Matter and materializing Spirit, after pointing to the Will of God in all things, and enjoining respect for His smallest works, he suggested the possibility of rising by faith from sphere to sphere.

This was the first portion of his discourse, and by adroit digressions he applied the doctrine of his system to feudalism. The poetry—religious and profane—and the abrupt eloquence of that period had a grand opening in this vast theory, wherein the Doctor had amalgamated all the philosophical systems of the ancients, and from which he brought them out again classified, trans-figured, purified. The false dogmas of two adverse principles and of Pantheism were demolished

at his word, which proclaimed the Divine Unity, while ascribing to God and His angels the knowledge, the ends to which the means shone replendent to the eyes of man. Fortified by the demonstrations that proved the existence of the world of Matter, Doctor Sigier constructed the scheme of a spiritual world dividing us from God by an ascending scale of spheres, just as the plant is divided from man by an infinite number of grades. He peopled the heavens, the stars, the planets, the sun.

Quoting Saint Paul, he invested man with a new power; he might rise, from globe to globe, to the very Fount of eternal life. Jacob's mystical ladder was both the religious formula and the traditional proof of the fact. He soared through space, carrying with him the passionate souls of his hearers on the wings of his word, making them feel the infinite, and bathing them in the heavenly sea. Then the Doctor accounted logically for hell by circles placed in inverse order to the shining spheres that lead to God, in which torments and darkness take the place of the Spirit and of light. Pain was as intelligible as rapture. The terms of the comparison were present in the conditions of human life and its various atmospheres of suffering and of intellect. Thus the most extraordinary traditions of hell and purgatory were quite naturally conceivable.

He gave the fundamental *rationale* of virtue with admirable clearness. A pious man, toiling onward in poverty, proud of his good conscience, at peace with himself, and steadfastly true to himself in his heart in spite of the spectacle of exultant vice, was a fallen angel doing penance, who remembered his origin, foresaw his guerdon, accomplished his task, and obeyed his glorious mission. The sublime resignation of Christians was then seen in all its glory. He depicted martyrs at the burning stake, and almost stripped them of their merit by stripping them of their sufferings. He showed their inner angel as dwelling in the heavens, while the outer man was tortured by the executioner's sword. He described angels dwelling among men, and gave tokens by which to recognize them.

He next strove to drag from the very depths of man's understanding the real sense of the word fall, which occurs in every language. He appealed to the most widely-spread traditions in evidence of this one true origin, explaining, with much lucidity, the passion all men have for rising, mounting—an instinctive ambition, the perennial revelation of our destiny.

He displayed the whole universe at a glance, and described the nature of God Himself circulating in a full tide from the centre to the extremities, and from the extremities to the centre again. Nature was one and homogeneous. In the most seemingly trivial, as in the most stupendous work, everything obeyed that law; each created object reproduced in little an exact image of that nature—the sap in the plant, the blood in man, the orbits of the planets. He piled proof on proof, always completing his idea by a picture musical with poetry.

And he boldly anticipated every objection. He thundered forth an eloquent challenge to the monumental works of science and human excrescences of knowledge, such as those which societies use the elements of the earthly globe to produce. He asked whether our wars, our disasters, our depravity could hinder the great movement given by God to all the globes; and he laughed human impotence to scorn by pointing to their efforts everywhere in ruins. He cried upon the manes of Tyre, Carthage, and Babylon; he called upon Babel and Jerusalem to appear; and sought, without finding them, the transient furrows made by the ploughshare of civilization. Humanity floated on the surface of the earth as a ship whose wake is lost in the calm level of ocean.

These were the fundamental notions set forth in Doctor Sigier's address, all wrapped in the mystical language and strange school Latin of the time. He had made a special study of the Scriptures, and they supplied him with the weapons with which he came before his contemporaries to hasten their progress. He hid his boldness under his immense learning, as with a cloak, and his philosophical bent

under a saintly life. At this moment, after bringing his carers face to face with God, after packing the universe into an idea, and almost unveiling the idea of the world, he gazed down on the silent, throbbing mass, and scrutinized the stranger with a look. Then, spurred on, no doubt, by the presence of this remarkable personage, he added these words, from which I have eliminated the corrupt Latinity of the Middle Ages:—

“Where, think you, may a man find these fruitful truths—not in the heart of God Himself?—What am I?—The humble interpreter of a single line left to us by the greatest of the Apostles—a single line out of thousands all equally full of light. Before us, Saint Paul said, *In Deo vivimus, movemur et sumus.* In our day, less believing and more learned, or better instructed and more sceptical, we should ask the Apostle, ‘To what end this perpetual motion? Weather leads this life divided into zones? Wherefore an intelligence that begins with the obscure perfection of marble and proceeds from sphere to sphere up to man, up to the angel, up to God? Where is the Foant, where is the ocean, of life, attaining to God across worlds and stars, through Matter and Spirit, has to come down again to some other goal?’

“You desire to see both aspects of the universe at once. You would adore the Sovereign on condition of being suffered to sit for an instant on His throne. Mad fools that we are! We will not admit that the most intelligent animals are able to understand our ideas and the object of our actions; we are merciless to the creatures of the inferior spheres, and exile them from our own; we deny them the faculty of divining human thoughts, and yet we ourselves would fain master the highest of all ideas—the Idea of the Idea!

“Well, go then, start! Fly by faith up from globe to globe, soar through space! Thought, love, and faith are its mystical keys. Traverse the circles, reach the throne! God is more merciful than you are; He opens His temple to all His

creatures. Only, do not forget the pattern of Moses: pu your shoes from off your feet, cast off all filth, leave you body far behind; otherwise you shall be consumed; for God God is Light!"

Just as Doctor Sigier spoke these grand words, his face radiant, his hand uplifted, a sunbeam pierced through an open window, like a magic jet from a fount of splendor, a long triangular shaft of gold that lay like a scarf over the whole assembly. They all clapped their hands, for the audience accepted this effect of the sinking sun as a miracle. There was a universal cry of:

"Vivat! Vivat!"

The very sky seemed to shed approval. Godefroid, struck with reverence, looked from the old man to Doctor Sigier; they were talking together in an undertone.

"All honor to the Master!" said the stranger.

"What is such transient honor?" replied Sigier.

"I would I could perpetuate my gratitude," said the old man.

"A line written by you is enough!" said the Doctor. "I would give me immortality, humanly speaking."

"Can I give what I have not?" cried the elder.

Escorted by the crowd, which followed in their footstep like courtiers round a king, at a respectful distance, Godefroid, with the old man and the Doctor, made their way to the oozy shore, where as yet there were no houses, and where the ferryman was waiting for them. The Doctor and the stranger were talking together, not in Latin nor in any Gallic tongue, but in an unknown language, and very gravelly. They pointed with their hands now to heaven and now to the earth. Sigier, to whom the paths by the river were familiar, guided the venerable stranger with particular care to the narrow planks which here and there bridged the mud; the following watched them inquisitively; and some of the students envied the privileged boy who might walk with the two great masters of speech. Finally, the Doctor took leave of the stranger, and the ferry-boat pushed off.

At the moment when the boat was afloat on the wide river, communicating its motion to the soul, the sun pierced the clouds like a conflagration blazing up on the horizon, and poured forth a flood of light, coloring slate roof-tops and humbler thatch with a ruddy glow and fawny reflections, fringed Philippe Auguste's towers with fire, flooded the sky, dyed the waters, gilded the plants, and aroused the half-sleeping insects. The immense shaft of light set the clouds on fire. It was like the last verse of the daily hymn. Every heart was thrilled; nature in such a moment is sublime.

As he gazed at the spectacle, the stranger's eyes moistened with the tenderest of human tears; Godefroid too was weeping; his trembling hand touched that of the elder man, who, looking round, confessed his emotion. But thinking his dignity as a man compromised, no doubt, to redeem it, he said in a deep voice:

"I weep for my native land. I am an exile! Young man, in such an hour as this I left my home. There, at this hour, the fireflies are coming out of their fragile dwellings and dangling like diamond sparks to the leaves of the iris. At this hour the breeze, as sweet as the sweetest poetry, rises up from a valley bathed in light, bearing on its wings the richest fragrance. On the horizon I could see a golden city like the Heavenly Jerusalem—a city whose name I may not speak. There, too, a river winds. But that city and its buildings, that river of which the lovely vistas, and the pools of blue water, mingled, crossed, and embraced each other, which gladdened my sight and filled me with love—where are they?"

"At that hour the waters assumed fantastic hues under the sunset sky, and seemed to be painted pictures; the stars dropped tender streaks of light, the moon spread its pleasing snares; it gave another life to the trees, to the color and form of things, and a new aspect to the sparkling water, the silent hills, the eloquent buildings. The city spoke, it glittered, it called to me to return!"

"Columns of smoke rose up by the side of the ancient

pillars, whose marble sheen gleamed white through the night; the lines of the horizon were still visible through the mists of evening; all was harmony and mystery. Nature would not say farewell; she desired to keep me there. Ah! It was all in all to me; my mother and my child, my wife and my glory! The very bells bewailed my condemnation. Oh, land of marvels! It is as beautiful as heaven. From that hour the wide world has been my dungeon. Beloved land, why hast thou rejected me?

"But I shall triumph there yet!" he cried, speaking with an accent of such intense conviction and such a ringing tone, that the boatman started as at a trumpet call.

The stranger was standing in a prophetic attitude and gazing southwards into the blue, pointing to his native home across the skyey regions. The ascetic pallor of his face had given place to a glow of triumph, his eyes flashed, he was as grand as a lion shaking his mane.

"But you, poor child," he went on, looking at Godefroid whose cheeks were beaded with glittering tears, "have you, like me, studied life from blood-stained pages? What can you have to weep for, at your age?"

"Alas!" said Godefroid, "I regret a land more beautiful than any land on earth—a land I never saw and yet remember. Oh, if I could but cleave the air on beating wings, I would fly——"

"Whither?" asked the exile.

"Up there," replied the boy.

On hearing this answer, the stranger seemed surprised; he looked darkly at the youth, who remained silent. They seemed to communicate by an unspeakable effusion of the spirit, hearing each other's yearnings in the teeming silence and going forth side by side, like two doves sweeping the air on equal wing, till the boat, touching the strand of the island, roused them from their deep reverie.

Then, each lost in thought, they went together to the sergeant's house.

"And so the boy believes that he is an angel exiled from

“Heaven!” thought the tall stranger. “Which of us all has a right to undeceive him? Not I—I, who am so often lifted by some magic spell so far above the earth; I who am dedicate to God; I who am a mystery to myself. Have I not already seen the fairest of the angels dwelling in this mire? Is this world more or less crazed than I am? Has he taken a bolder step in the way of faith? He believes, and his belief no doubt will lead him into some path of light like that in which I walk. But though he is as beautiful as an angel, is he not so feeble to stand fast in such a struggle?”

Abashed by the presence of his companion, whose voice of thunder expressed to him his own thoughts, as lightning expresses the will of Heaven, the boy was satisfied to gaze at the stars with a lover's eyes. Overwhelmed by a luxury of sentiment, which weighed on his heart, he stood there timid and weak—a midge in the sunbeams. Sigier's discourse proved to them the mysteries of the spiritual world; the tall, old man was to invest them with glory; the lad felt them of himself, though he could in no way express them. The three represented in living embodiment Science, Poetry, and Feeling.

On going into the house, the Exile shut himself into his room, lighted the inspiring lamp, and gave himself over to the ruthless demon of Work, seeking words of the silence and ideas of the night. Godefroid sat down in his window-seat, by turns gazing at the moon reflected in the water, and studying the mysteries of the sky. Lost in one of the trances that were frequent with him, he traveled from sphere to sphere, from vision to vision, listening for obscure rustlings and the voices of angels, and believing that he heard them; seeing, or fancying that he saw, a divine radiance in which he lost himself; striving to attain the far-away goal, the source of all light, the fount of all harmony.

Presently the vast clamor of Paris, brought down on the current, was hushed; lights were extinguished one by one in the houses; silence spread over all; and the huge city slept like a tired giant.

Midnight struck. The least noise, the fall of a leaf, or the flight of a jackdaw changing its perching-place among the pinnacles of Notre-Dame, would have been enough to bring the stranger's mind to earth again, to have made the youth drop from the celestial heights to which his soul had soared on the wings of rapture.

And then the old man heard with dismay a groan mingling with the sound of a heavy fall—the fall, as his experienced ear assured him, of a dead body. He hastened into Godefroid's room, and saw him lying in a heap with a long rope tight round his neck, the end meandering over the floor.

When he had untied it, the poor lad opened his eyes.

"Where am I?" he asked, with a hopeful gleam.

"In your own room," said the elder man, looking with surprise at Godefroid's neck, and at the nail to which the cord had been tied, and which was still in the knot.

"In heaven?" said the boy, in a voice of music.

"No; on earth!"

Godefroid rose and walked along the path of light traced on the floor by the moon through the window, which stood open; he saw the rippling Seine, the willows and plants on the island. A misty atmosphere hung over the waters like a smoky floor.

On seeing the view, to him so heartbreaking, he folded his hands over his bosom, and stood in an attitude of despair; the Exile came up to him with astonishment on his face.

"You meant to kill yourself?" he asked.

"Yes," replied Godefroid, while the stranger passed his hand about his neck again and again to feel the place where the rope had tightened on it.

But for some slight bruises, the young man had been but little hurt. His friend supposed that the nail had given way at once under the weight of the body, and the terrible attempt had ended in a fall without injury.

"And why, dear lad, did you try to kill yourself?"

"Alas!" said Godefroid, no longer restraining the tears that rolled down his cheeks, "I heard the Voice from on high;

it called me by name! It had never named me before, but this time it bade me to Heaven! Oh, how sweet is that voice!—As I could not fly to Heaven," he added artlessly, "I took the only way we know of going to God."

"My child! oh, sublime boy!" cried the old man, throwing his arms round Godefroid, and clasping him to his heart. "You are a poet; you can boldly ride the whirlwind! Your poetry does not proceed from your heart; your living, burning thoughts, your creations, move and grow in your soul.—Go, never reveal your ideas to the vulgar! Be at once the altar, the priest, and the victim!"

"You know Heaven, do you not? You have seen those myriads of angels, white-winged, and holding golden sistrams, all soaring with equal flight towards the Throne, and you have often seen their pinions moving at the breath of God as the trees of the forest bow with one consent before the storm. Ah, how glorious is unlimited space! Tell me."

The stranger clasped Godefroid's hand convulsively, and they both gazed at the firmament, whence the stars seemed to shed gentle poetry which they could bear.

"Oh, to see God!" murmured Godefroid.

"Child!" said the old man suddenly, in a sterner voice, "have you so soon forgotten the holy teaching of our good master, Doctor Sigier? In order to return, you to your heavenly home, and I to my native land on earth, must we not obey the voice of God? We must walk on resignedly in the stony paths where His almighty finger points the way. Do not you quail at the thought of the danger to which you exposed yourself? Arriving there without being bidden, and saying, 'Here I am!' before your time, would you not have been cast back into a world beneath that where your soul now hovers? Poor outcast cherub! Should you not rather bless God for having suffered you to live in a sphere where you may hear none but heavenly harmonies? Are you not as pure as a diamond, as lovely as a flower?"

"Think what it is to know, like me, only the City of Sorrows!—Dwelling there I have worn out my heart.—To search

the tombs for their horrible secrets; to wipe hands steeped in blood, counting them over night after night, seeing them rise up before me imploring forgiveness which I may not grant; to mark the writhing of the assassin and the last shriek of his victim; to listen to appalling noises and fearful silence, the silence of a father devouring his dead sons; to wonder at the laughter of the damned; to look for some human form among the livid heaps wrung and trampled by crime; to learn words such as living men may not hear without dying; to call perpetually on the dead, and always to accuse and condemn!—Is that living?"

"Cease!" cried Godefroid: "I cannot see you or hear you any further! My reason wanders, my eyes are dim. You light a fire within me which consumes me."

"And yet I must go on!" said the senior, waving his hand with a strange gesture that worked on the youth like a spell.

For a moment the old man fixed Godefroid with his large, weary, lightless eyes; then he pointed with one finger to the ground. A gulf seemed to open at his bidding. He remained standing in the doubtful light of the moon; it lent a glory to his brow which reflected an almost solar gleam. Though at first a somewhat disdainful expression lurked in the wrinkles of his face, his look presently assumed the fixity which seems to gaze on an object invisible to the ordinary organs of sight. His eyes, no doubt, were seeing then the remoter images which the grave has in store for us.

Never, perhaps, had this man presented so grand an aspect. A terrible struggle was going on in his soul, and reacted on his outer frame; strong man as he seemed to be he bent as a reed bows under the breeze that comes before a storm. Godefroid stood motionless, speechless, spellbound; some inexplicable force nailed him to the floor; and, as happens when our attention takes us out of ourselves while watching a fire or a battle, he was wholly unconscious of his body.

"Shall I tell you the fate to which you were hastening, poor angel of love? Listen! It has been given to me to see

immeasurable space, bottomless gulfs in which all human creations are swallowed up, the shoreless sea whither flows the vast stream of men and of angels. As I made my way through the realms of eternal torment, I was sheltered under the cloak of an immortal—the robe of glory due to genius, and which the ages hand on—I, a frail mortal! When I wandered through the fields of light where the happy souls play, I was borne up by the love of a woman, the wings of an angel; resting on her heart, I could taste the ineffable pleasures whose touch is more perilous to us mortals than are the torments of the worsor world.

“As I achieved my pilgrimage through the dark regions below I had mounted from torture to torture, from crime to crime, from punishment to punishment, from awful silence to heartrending cries, till I reached the uppermost circle of Hell. Already, from afar, I could see the glory of Paradise shining at a vast distance; I was still in darkness, but on the borders of day. I flew, upheld by my Guide, borne along by a power akin to that which, during our dreams, wafts us to spheres invisible to the eye of the body. The halo that crowned our heads scared away the shades as we passed, like impalpable dust. Far above us the suns of all the worlds shone with scarce so much light as the twinkling fireflies of my native land. I was soaring towards the fields of air where, round about Paradise, the bodies of light are in closer array, where the azure is easy to pass through, where worlds innumerable spring like flowers in a meadow.

“There, on the last level of the circles where those phantoms dwell that I had left behind me, like sorrows one would fain forget, I saw a vast shade. Standing in an attitude of aspiration, that soul looked eagerly into space; his feet were riveted by the will of God to the topmost point of the margin, and he remained for ever in the painful strain by which we project our purpose when we long to soar, as birds about to take wing. I saw the man; he neither looked at us nor heard us; every muscle quivered and throbbed; at each separate instant he seemed to feel, though he did not move, all the

fatigue of traversing the infinite that divided him from Paradise where, as he gazed steadfastly, he believed he had glimpses of a beloved image. At this last gate of Hell, as at the first, I saw the stamp of despair even in hope. The hapless creature was so fearfully held by some unseen force, that his anguish entered into my bones and froze my blood. I shrank closer to my Guide, whose protection restored me to peace and silence.

"Suddenly the Shade gave a cry of joy—a cry as shrill as that of the mother bird that sees a hawk in the air, or suspects its presence. We looked where he was looking, and saw, as it were, a sapphire, floating high up in the abysses of light. The glowing star fell with the swiftness of a sunbeam when it flashes over the horizon in the morning and its first rays shoot across the world. The Splendor became clearer and grew larger; presently I beheld the cloud of glory in which the angels move—a shining vapor that emanates from their divine substance, and that glitters here and there like tongues of flame. A noble face, whose glory none may endure that have not won the mantle, the laurel, and the palm—the attribute of the Powers—rose above this cloud as white and pure as snow. It was Light within light. His wings as they waved shed dazzling ripples in the spheres through which he descended, as the glance of God pierces through the universe. At last I saw the archangel in all his glory. The flower of eternal beauty that belongs to the angels of the Spirit shone in him. In one hand he held a green palm branch, in the other a sword of flame: the palm to bestow on the pardoned soul, the sword to drive back all the hosts of Hell with one sweep. As he approached, the perfume of Heaven fell upon us as dew. In the region where the archangel paused, the air took the hues of opal, and moved in eddies of which he was the centre. He paused, looked at the Shade, and said:

"'To-morrow.'

"Then he turned heavenwards once more, spread his wings and clove through space as a vessel cuts through the waves

MCINTOSH
MILLSON
UNIVERSITY

hardly showing her white sails to the exiles left on some deserted shore.

"The Shade uttered appalling cries, to which the damned responded from the lowest circle, the deepest in the immensity of suffering, to the more peaceful zone near the surface on which we were standing. This worst torment of all had appealed to all the rest. The turmoil was swelled by the roar of a sea of fire which formed a bass to the terrific harmony of endless millions of suffering souls.

"Then suddenly the Shade took flight through the doleful city, and down to its place at the very bottom of Hell; but as suddenly it came up again, turned, soared through the endless circles in every direction, as a vulture, confined for the first time in a cage, exhausts itself in vain efforts. The Shade was free to do this; he could wander through the zones of Hell icy, fetid, or scorching without enduring their pangs; he glided into that vastness as a sunbeam makes its way into the deepest dark.

"'God has not condemned him to any torment,' said the Master; 'but not one of the souls you have seen suffering their various punishments would exchange his anguish for the hope that is consuming this soul.'

"And just then the Shade came back to us, brought thither by an irresistible force which condemned him to perch on the verge of Hell. My divine Guide, guessing my curiosity, touched the unhappy Shade with his palm-branch. He, who was perhaps trying to measure the age of sorrow that divided him from that ever-vanishing 'To-morrow,' started and gave a look full of all the tears he had already shed.

"'You would know my woe?' said he sadly. 'Oh, I love to tell it. I am here, Teresa is above; that is all. On earth we were happy, we were always together. When I saw my loved Teresa Donati for the first time, she was ten years old. We loved each other even then, not knowing what love meant. Our lives were one; I turned pale if she were pale, I was happy in her joy; we gave ourselves up to the pleasure

of thinking and feeling together; and we learned what love was, each through the other. We were wedded at Cremona; we never saw each other's lips but decked with the pearls of a smile; our eyes always shone; our hair, like our desires, flowed together; our heads were always bent over one book when we read, our feet walked in equal step. Life was one long kiss, our home was a nest.

"One day, for the first time, Teresa turned pale and said, 'I am in pain!'—And I was not in pain!

"She never rose again. I saw her sweet face change, her golden hair fade—and I did not die! She smiled to hide her sufferings, but I could read them in her blue eyes, of which I could interpret the slightest trembling. 'Honorino, I love you!' said she, at the very moment when her lips turned white, and she was clasping my hand still in hers when death chilled them. So I killed myself that she might not lie alone in her sepulchral bed, under her marble sheet. Teresa is above, and I am here. I could not bear to leave her, but God has divided us. Why, then, did He unite us on earth? He is jealous! Paradise was no doubt so much the fairer on the day when Teresa entered in.

"Do you see her? She is sad in her bliss; she is parted from me! Paradise must be a desert to her.'

"Master,' said I with tears, for I thought of my love, 'when this one shall desire Paradise for God's sake alone, shall he not be delivered?' And the Father of Poets mildly bowed his head in sign of assent.

"We departed, cleaving the air, and making no more noise than the birds that pass overhead sometimes when we lie in the shade of a tree. It would have been vain to try to check the hapless shade in his blasphemy. It is one of the griefs of the angels of darkness that they can never see the light even when they are surrounded by it. He would not have understood us."

At this moment the swift approach of many horses rang through the stillness, the dog barked, the constable's deep

growl replied; the horsemen dismounted, knocked at the door; the noise was so unexpected that it seemed like some sudden explosion.

The two exiles, the two poets, fell to earth through all the space that divides us from the skies. The painful shock of this fall rushed through their veins like strange blood, hissing as it seemed, and full of scorching sparks. Their pain was like an electric discharge. The loud, heavy step of a man-at-arms sounded on the stairs with the iron clank of his sword, his cuirass, and spurs; a soldier presently stood before the astonished stranger.

"We can return to Florence," said the man, whose bass voice sounded soft as he spoke in Italian.

"What is that you say?" asked the old man.

"The *Bianchi* are triumphant."

"Are you not mistaken?" asked the poet.

"No, dear Dante!" replied the soldier, whose warlike tones rang with the thrill of battle and the exultation of victory.

"To Florence! To Florence! Ah, my Florence!" cried Dante Alighieri, drawing himself up, and gazing into the distance. In fancy he saw Italy; he was gigantic.

"But I—when shall I be in Heaven?" said Godefroid, kneeling on one knee before the immortal poet, like an angel before the sanctuary.

"Come to Florence," said Dante in compassionate tones. "Come! when you see its lovely landscape from the heights of Fiesole you will fancy yourself in Paradise."

The soldier smiled. For the first time, perhaps for the only time in his life, Dante's gloomy and solemn features wore a look of joy: his eyes and brow expressed the happiness he has depicted so lavishly in his vision of Paradise. He thought perhaps that he heard the voice of Beatrice.

A light step, and the rustle of a woman's gown, were audible in the silence. Dawn was now showing its first streaks of light. The fair Comtesse de Mahaut came in and flew to Godefroid.

"Come, my child, my son! I may at last acknowledge

you. Your birth is recognized, your rights are under the protection of the King of France, and you will find Paradise in your mother's heart."

"I hear, I know, the voice of Heaven!" cried the youth in rapture.

The exclamation roused Dante, who saw the young man folded in the Countess' arms. He took leave of them with a look, and left his young companion on his mother's bosom.

"Come away!" he cried in a voice of thunder. "Death to the Guelphs!"

PARIS, October 1831.

the pro-
adise in
ruth in
ng man
n with a
bosom.
Death to

MAÎTRE CORNÉLIUS

TRANSLATED BY

J. WALKER McSPADDEN

Small text at the bottom right corner, likely a library or archival stamp.

MOUNT ALLISON UNIVERSITY

COPYRIGHT, 1900,

BY THOMAS Y. CROWELL & CO.

(294)

MAÎTRE CORNÉLIUS

To Monsieur le Comte Georges Mnischek.

Certain jealous persons may perhaps imagine, upon seeing this page set off by one of the oldest and most illustrious of Sarmatian names, that I am trying, like the goldsmith, to embellish a work of to-day by setting therein an ancient gem—a fancy of present fashion. But you, my dear Count, as well as a few others, will be aware that I am but seeking to pay a debt to talent, to memory and to friendship.

At the moment when this story opens—All Saints' Day of the year 1479—vespers were just being concluded at the cathedral of Tours. The Archbishop Hélié de Bourdeilles had arisen from his seat to extend a personal benediction to the devout. The sermon had been long, night having fallen ere its close, and the deepest gloom brooded over certain portions of that noble church, whose double towers, at that time, were still unfinished. However, a goodly number of tapers blazed in honor of the saints on the triangular brackets placed to receive these pious offerings, the merit and significance of which has never been satisfactorily explained. The lamps for each altar, and all the candelabra of the choir were burning. Throwing, as they did, irregular patches of light amid the forest of pillars and arcades which upheld the three naves of the church, these masses of light scarcely illuminated the immense body of the church. Instead, by throwing strong shadows of the colonnades athwart the galleries, they produced a thousand weird effects that heightened the shadows in the centres, the passages, and the connecting chapels—dark enough, at the best, in broad daylight.

The congregation presented an effect no less picturesque.

In the obscure light certain figures were silhouetted so vaguely that they might have been mistaken for ghosts; while others, struck by some side light, attracted the attention as though the chief characters in a tableau. The statues seemed animated, and the people turned to stone. Eyes gleaned, here and there, in a crevice of the pillars; the stones exchanged glances; the marbles spoke; the vaults echoed sighs; and the whole building seemed endowed with life.

The life of mankind does not contain scenes of greater solemnity, nor moments more majestic than these. In celebrating a mass a certain ritual is always necessary to produce a poetic effect. But in these moments of religious meditation, where human wealth is wedded to heavenly grandeur, one meets with inconceivable sublimities in the silence. Fear dwells in the bended knee, hope in the clasped hands. The unity of feeling by which every soul there present mounts heavenward, produces an inexpressible phenomenon of spirituality. The mystic exaltation of the believers exerts a general influence, and the weakest are beyond question sustained on the waves of this ocean of faith and love. Prayer, puissant and magnetic, holds our souls in its embrace.

In this involuntary and general union of wills, prostrated together on the ground, or together raised toward heaven, undoubtedly lies the secret of the magic influence wielded by the chant of the priests and the tones of the organ, the incense and ceremony of the chancel, the responses of the congregation, and their silent meditation.

For this reason we should not be surprised to see, in medieval times, so many love affairs begin after long periods of devotion at church—love affairs that often had no very saintly ending, but in which the women ended, as usual, by doing penance. The sentiment of religion has always had more or less affinity with that of love; it was either the cause or the result. Thus love became a species of creed; it had its fine fanaticism, its ingenuous superstition, its sublime devotion, which touched very closely upon those of Christianity. The manners of the time also yield an adequate explanation for the

conjoining of religion and love. In the first place, different social ranks met only in worship. Lords and vassals, men and women, were equal in the church alone. And there alone could lovers see and communicate with each other. Besides, the ecclesiastical ceremonies were the greatest sights that the times afforded. A woman's heart was more susceptible in the cathedral than it is to-day in the ball-room or at the opera. Were not the most powerful emotions uniting to lead woman to love?

Thus by coming in close touch with life in all its phases, religion became the accomplice of virtue and vice alike. It had permeated science, politics, oratory: it was present in crimes, and upon high places, and within the frames of the sick and the afflicted. It was in all the world.

These semi-philosophical observations may perhaps justify the truth of this study, although certain of its details may shock the moral tone of our time, which, as we all know, is a little too *collet monté* (stiff-necked).

Just as the chant of the priests was dying away, and the final notes of the organ were blending with the intonations of the "Amen!" welling up from the lusty lungs of the singers, while a faint murmur yet echoed in the remote corridors, and the congregation awaited the bishop's benediction, a bourgeois, anxious to get home, or fearing for the safety of his purse in the confusion attendant upon dismissal, left the church quietly, at the risk of being thought a poor Catholic. A gentleman crouching against one of the enormous pillars that encircled the choir, where he had been concealed in the shadow, pressed forward to take the place abandoned by the prudent Tonrangeau. Upon reaching it, he quickly hid his face in the plumes of his tall gray hat, and knelt upon a chair with a contrite air, that even an inquisitor might have believed. After looking the fellow over narrowly, his neighbors appeared to recognize him, after which they resumed their devotions, giving vent, however, to certain grimaces, by which they expressed the same thought—mocking, sarcastic, and breathing a silent scandal. Two old women wagged their heads and exchanged a common glance which seemed to pierce the future.

The chair that the young man had appropriated was placed close to a chapel contrived between two pillars and enclosed by an iron railing.

At that time the chapter leased, for a rather large sum, to certain lordly families, or even to wealthy bourgeois, the right to worship with their families in private in the adjunct chapels placed opposite the two small naves encircling the interior of the cathedral. This simony still obtains. A woman had her chapel at the church just as she takes a box at the Italiens, to-day. The occupants of these vantage points were, however, expected to look after the altar pertaining to their chapel. Each one, therefore, took great pride in decorating his own altar most sumptuously—a piece of vanity that the church readily condoned.

In this chapel and close to the railing knelt a young lady on a fine cushion of red velvet fringed with gold tassels, exactly opposite the place formerly occupied by the bourgeois. A silver-gilt lamp, swung from the arch of the chapel before a superbly decorated altar, shed its pale rays on the Book of Hours that the lady held. The book trembled violently when the young man came to her side.

"Amen!"

The response sung in a sweet, though terribly agitated voice, fortunately lost in the general noise, was supplemented by a hasty whisper:

"You will ruin me!"

The accents of innocence should have been respected by a man of refined sensibility. The words went straight to the heart. But the stranger, no doubt carried away by one of those paroxysms of passion which stifle the conscience, kept his seat and cautiously raised his head to glance into the chapel.

"He is asleep," he replied in a voice so well modulated that the reply was heard by the young woman only as a sound by its echo.

The lady turned pale. Her eye momentarily forsook the vellum page to look at the old man whom the youth was watch-

ing. What a dreadful compact was confessed by that exchange of glances! After the young lady had examined the old man carefully, she breathed more freely, and lifted her fair brow, adorned by a precious stone, towards a representation of the Virgin. This simple movement, the look that accompanied it, and the moistened eye told her life story all too frankly. Had she been wicked, she would have concealed her feelings.

The figure that inspired such terror in the hearts of the two lovers was a little old hunchback, almost bald, with a savage-looking face set off by a huge, grizzled beard cut fau-shaped. The cross of Saint Michael glistened on his chest. His rough, strong hands, dotted with gray hairs, had probably been clasped, but were now fallen slightly apart during the slumber into which he had imprudently allowed himself to fall. His right hand seemed on the point of falling on his dagger, whose sheath resembled a kind of heavy quill of sculptured iron. He had so arranged his weapon that the handle was always within his grasp. And if, by any mishap, he should touch the iron he would undoubtedly awake and look for his wife. His sardonic mouth and pointed chin arrogantly raised, betokened the characteristics of a mean soul and a coldly cruel wit, keen enough to fathom everything because he could guess anything. His yellow forehead was wrinkled like that of a man accustomed to have faith in nothing, to test everything, and to determine the character and value of human actions as a miser who rings every piece of gold. His frame was large-boned and compact. He seemed of nervous temperament, and therefore irritable. In a word, you might call him a badly-built ogre.

An inevitable peril awaited the young lady, on the awakening of her terrible lord. The jealous husband would not fail to notice the difference between the old bourgeois, of whom he had taken no umbrage, and the newcomer, a young, jaunty dandy.

"*Libera nos a malo!*" murmured the lady, trying thus to communicate her fears to the youth.

The latter raised his head and looked at her. Tears stood

in his eyes—tears of love or of despair. The lady trembled and lost control of herself on beholding them. Both had evidently been battling with their passions for many days, finding it more and more difficult to resist a love that waxed greater day by day, despite its insurmountable obstacles, fostered by terror, strengthened by youth.

The lady was only moderately handsome, but her pallid complexion, bespeaking hidden grief, made her very interesting. She had a striking figure, also, and the finest of hair. Guarded as she was by a veritable tiger, she perhaps risked her life in uttering a word, or allowing a touch of the hand, or exchanging a glance. Never was love more deeply enshrined in two hearts, or more delightfully reciprocated; and never was passion more perilous. It was easily to be seen that the air they breathed, the noises round about them, the footfall on the pavement, and all those things that others passed unheeding, were, to these two beings, fraught with meaning and peculiar power. Perhaps they even found trusty messengers in the icy hands of the aged priest to whom they confessed, or from whom they received the sacrament. Such love is profound: it is graven on the soul as a scar upon the body that lasts while life lasts.

As they gazed intently into each others eyes, the lady seemed to say: "Let us perish, but let us love!" and the cavalier seemed to answer: "We shall love, and we shall not perish!" Then by a sad gesture she indicated an old duenna accompanied by two pages. The duenna slumbered. The two pages were young, and appeared indifferent to the good or ill that might befall their lord.

"Do not be alarmed, when leaving, but go where you are led."

Hardly had the gentleman whispered these words, when the old lord's hand dropped upon the hilt of his dagger. The chill of the iron awoke him suddenly. His tawny eyes quickly sought his wife. By a gift rare even with men of genius, his brain was as clear and his thought as lucid as though he had not slept. It was jealousy.

Although the young cavalier devoted one eye to his mistress, the other was busy with her husband. He arose swiftly and vanished behind the pillar before the old man could draw. Then he disappeared as lightly as a bird.

The lady promptly lowered her eyes, and pretended to read her prayer-book and to be composed. But she could not prevent her face from flushing, nor her heart from throbbing with unusual violence. The old lord heard the noise of the heart-beats plainly in the chapel, and noted the remarkable flush upon her cheeks, brow, and eyelids. He peered warily around, but saw no one whom he might suspect.

"What is troubling you, my own?" said he.

"The odor of the incense is oppressive," she replied.

"Is it worse than usual to-day?" he remarked.

Despite the observation, the cunning old man affected to believe this excuse. But he suspected some lurking treason, and resolved to guard his treasure the more closely.

The benediction was pronounced. Without waiting for the close of the "*Secula seculorum*," the throng precipitated itself like a torrent towards the doors of the church. According to his habit, the lord prudently waited for the general crush to subside. Then he issued forth preceded by the duenna and the youngest page, who carried a lantern. He gave his arm to his wife, and made the other page bring up the rear. Just as the old worthy reached the side door opening into the eastern part of the cloister, whence he was accustomed to leave, a wave of humanity detached itself from the crowd obstructing the main entrance, deflected towards the small nave where his party were, and this compact mass prevented him from retracing his steps. The lord and lady were then jostled from every side by the powerful pressure of the throng. The husband attempted to pass the first comer, all the while keeping a firm hold on the lady. At this juncture, however, he was shoved forcibly into the street, and his wife was torn from him by a stranger.

The terrible hunchback saw in a flash that he had fallen into a carefully-laid ambush. He was sorry that he had slumbered

so long. He gathered together every energy. With one hand he seized his wife again by the sleeve of her dress, and with the other he tried to clutch the door-post. But the ardor of love overcame the rage of jealousy. The youth clasped his mistress around the waist, and pulled so violently and with such strength of despair that the tissue of silk and gold, the brocade and the stays parted with a crash. Only the sleeve remained with the husband. A roar as of a lion rose above the din of the multitude. A terrible voice was heard shouting: "Help! Poitiers!—At the doorway! Men of the Count de Saint-Vallier! This way! Help!"

And the Count Aymar de Poitiers, Sire de Saint-Vallier, drew his sword, and tried to make a way. But he was hemmed in and surrounded by thirty or forty nobles whom it would have been dangerous to wound. Several of these, men of the highest rank, answered tauntingly, and pushed him into the aisle of the cloister.

With the quickness of lightning the ravisher had led the Countess into an open chapel and seated her behind a confessional, on a wooden bench. By the light of the candles burning before the image of the saint to whom this chapel was dedicated, they silently regarded each other, clasping hands, and mutually astounded at their audacity. The Countess lacked the heart to upbraid the young man for the hardihood to which they owed this dangerous, this first moment of happiness.

"Will you flee with me into a neighboring country?" said he, impetuously. "I have had by a couple of stout English jennets, good for thirty leagues without stopping."

"Ah!" she exclaimed gently, "in what part of the world would you find an asylum for a daughter of Louis XI.?"

"True," replied the youth, stupefied at not having provided for this difficulty.

"Why then did you snatch me from my husband?" she demanded affrightedly.

"Alas!" he answered, "I had not counted on the agitation I would feel on finding myself by your side and hearing your

voice. I had made two or three plans, and now everything seems accomplished since I behold you."

"But I am lost!" she said.

"We are saved," answered the nobleman with the blind enthusiasm of love. "Listen closely to what I shall tell you—"

"My life will be the forfeit," she continued, letting the tears flow unchecked from her eyes. "The Count will slay me mayhap this very evening. But go to the King. Tell him of the tortures that I, his daughter, have undergone for five years. He loved me well when I was little, smiling and calling me 'Mary-full-of-grace,' because I was so homely. Ah! what a rage he would be in if he but knew the kind of man it was to whom he gave me! I have not dared to complain, through pity for the Count. And how else could my trouble reach the King? My confessor himself is one of Saint-Vallier's spies. Hence I became a party to this criminal abduction in the hope of enlisting a champion. But can I rely upon—Oh!" interrupting herself and growing pallid—"here is the page!"

The wretched Countess tried to hide her face in her hands as though they were a veil.

"Do not be alarmed," said the young lord, "he is one of us. You may depend upon him without question. He is a retainer of mine. When the Count comes to seek you he will warn us. Within the confessional," he added in a low tone, "is a canon, a friend of mine, who will claim to have rescued you from the melee and placed you under his protection in this chapel. Thus everything is ready for hoodwinking Saint-Vallier."

At these words the Countess dried her tears, but an expression of sadness clouded her brow.

"He will not be deceived!" she said. "This evening he will learn everything. Forfend his wrath! Go to Le Plessis; see the King; tell him that——"

She hesitated. Some recollection gave her courage to confess the secrets of her married life, and she continued:

"Ah well, yes, tell him that to gain the mastery over me, the

Count weakens me by bleeding both my arms.—Tell him that he has dragged me by the hair.—Say that I am a prisoner. Say——”

Her heart was swelling. Her throat was choked with sobs. Tears fell from her eyes. In her agitation she permitted the young man to cover her hands with kisses, the while disconnected phrases escaped him:

“No one is allowed to speak to the King, my little one! I am the nephew of the captain of arbalesters, and yet I cannot obtain entrance into Le Plessis to-night. My dear lady, my beautiful queen!—Good heavens! how she has suffered!—Marie, let me utter two words or we are undone!”

“What will become of us?” said she.

The Countess perceived on the sombre wall a picture of the Virgin in the strong rays of the lamp, and she ejaculated:

“Holy Mother of God, aid us!”

“This evening,” resumed the young noble, “I will come to your home.”

“How?” she inquired simply.

Their peril was so imminent that their tenderest words seemed devoid of affection.

“This evening,” he responded, “I am going to offer my services as an apprentice to Maître Cornélius, steward to the King. I have obtained a letter of recommendation which will get me the position. His house adjoins yours. Once under that old rascal’s roof, and by the aid of a silken ladder, I can find my way to you.”

“Oh!” she exclaimed, petrified with horror, “if you love me, do not enter Maître Cornélius’ door!”

“Ah!” he cried, folding her to his heart with all the impetuosity of youth, “you love me, then!”

“Yes,” she said. “For are not you my only hope? You are a gentleman; I can trust my honor with you. Indeed,”—with dignity—“I am too unfortunate a being for you to deceive. But of what avail is all that? Go, leave me to my fate, rather than enter Maître Cornélius’ service! Are you not aware that all his apprentices——”

"Have been hanged?" interrupted the noble, laughing.
"Do you think I am after his treasure?"

"Go not there, I beseech you! You will be the victim of some sorcery."

"I cannot pay too dearly for the pleasure of serving you," he answered, casting so burning a glance upon her that her eyes fell.

"And my husband?"

The youth drew a phial from his girdle.

"This will put him to sleep."

"Not forever?" said the Countess, trembling.

A gesture of horror was the noble's answer.

"If he had not been so infirm," he added, "I would have challenged him ere now; but God forbid that I should obtain you by giving him poison!"

"Pray pardon me!" said the Countess, flushing, "I am punished deeply for my shortcomings. In a moment of despair I wished to kill the Count. I feared lest you should have the same desire. My grief is great, that I should have been unable hitherto to confess this evil thought; but I was afraid that he would be informed and would seek vengeance. Are you ashamed of me?" she added, wounded by the young man's silence; "I have merited this blame."

She shattered the phial in pieces on the floor.

"Do not come," she said, "the Count sleeps very lightly. My duty is to await heaven's succor. That will I do."

She rose to depart.

"Ah!" cried he, "command me, and I will slay him, madame! You must see me to-night!"

"I was wise to throw the drug away," she answered, in a voice choked with joy at seeing herself loved so vehemently. "The fear of arousing my husband will save us from ourselves."

"I pledge you my life," said he, holding her hand.

"If the King so wills, the Pope may consent to annul my marriage. Then we might be made one," she replied, with a look full of delightful hope.

"Monseigneur is coming!" cried the page, hastening forward.

The young man was astonished at the brief interval he had remained by his mistress' side, and surprised at the agility of the Count. He quickly snatched a kiss that his mistress did not know how to refuse.

"Till to-night!" he whispered, slipping from the chapel.

Under cover of the darkness, the lover reached the main doorway, by slinking from pillar to pillar in the extended shadow cast by each large column across the church. A venerable canon issued quickly from the confessional and took his seat by the Comtess, first gently shutting the gate, before which the page marched sedately with all the composure of a cut-throat.

Shifting gleams of light announced the Count. Accompanied by friends and retainers, he proceeded, sword in hand. His sinister eyes seemed to pierce the deepest shadows and the most obscure corners of the cathedral.

"Monseigneur, madame is here," said the page, hastening to him.

The Sire de Saint-Vallier found his wife kneeling at the foot of the altar, the canon standing beside her reading his breviary. He shook the gate violently, on beholding this, as though to give vent to his fury.

"What mean you, sword in hand, in this church?" demanded the canon.

"My father, monsieur is my husband," replied the Comtess.

The priest drew a key from his sleeve and opened the chapel gate. The Count almost unwittingly glanced around, upon entering the confessional. Then he hearkened to the silence of the cathedral.

"Monsieur," said his wife, "your thanks are due this venerable father, who gave me shelter here."

Saint-Vallier turned livid with rage. He dared not look at his friends, who had come more to laugh at than to aid him. He responded abruptly:

"Thank the Lord, my father. I shall find some means of rewarding you."

He took his wife by the arm, allowing her no opportunity to bow to the priest, and, signing to his company, he left the church without uttering a word to those who had attended him. His silence boded no good. Impatient to reach home, and preoccupied with schemes for finding out the truth of the matter, he went diagonally across the winding streets at that time lying between the cathedral and the portico of the chancery office, where stood the fine mansion then recently erected by the Chancellor Juvenal des Ursins on the site of an ancient battlement given by Charles VII. to this faithful servant in recognition of his splendid services.

At this place commenced a street since known as the Scellerie in memory of the Keepers of the Seal who long dwelt there. It ran into old Tours at the borough of Châteauneuf, wherein stood the celebrated Abbey of Saint-Martin, of which so many Kings were simple canons. This borough had been re-annexed, after much controversy, some hundred years gone by. Most of the streets adjacent to Rue de la Scellerie, forming to-day the centre of Modern Tours, were already constructed. But the finest houses, notably one of Treasurer Xançoings—which yet stands in Rue du Commerce—were located in the Commune of Châteauneuf.

It was along this route that the torches of Sire de Saint-Vallier led the way toward that part of the town bordering the Loire. He followed his people mechanically, ever and anon glancing darkly at his wife and at the page, seeking to surprise some knowing look between them which would throw light upon this vexatious adventure.

Finally they reached his house, which stood in Rue du Murier. As soon as the procession had entered and the heavy door was closed, a profound silence reigned in this narrow street. A number of lords dwelt here in the new quarter of the town adjacent to Le Plessis, for that was the King's headquarters, and courtiers here could reach him at a moment's notice.

The last house in the street—also in the city—belonged to Maître Cornélius Hoogworst, an old Brabantian merchant

entrusted by Louis XI. with sundry financial transactions, that his political astuteness led him to make outside of his realm. For reasons favorable to the tyranny that he exercised over his wife, the Count de Saint-Vallier had moved into a mansion adjoining the house of Maître Cornélius.

The topography of the locality will explain the good points this habitation afforded a jealous husband.

The Count's house—called "Hotel de Poitiers"—had a garden bounded on its northern extremity by the wall and moat of the ancient borough of Châteauneuf, the end of which overlapped the levee recently built between Tours and Le Plessis by Louis XI. On that side watch-dogs guarded the entrance. On the east, a large court intervened between this and neighboring houses. And on the west the house touched that of Maître Cornélius. The house had a southern exposure; but isolated on three sides this habitation of the jealous, crafty nobleman could be reached only by the occupants of the Brabantian's house, whose tiles and chimneys joined those of Hotel de Poitiers. On the side of the street the windows were narrow, set into the stone wall and guarded by iron bars, while the doorway, low and vaulted like the entrances to ancient prisons, had solidity enough to meet any attack. A stone horse-block stood near the portico.

On noting the aspect of the dwellings of Maître Cornélius and the Count de Poitiers, it might readily be believed that the two houses had been planned by the same architect and designed for the use of tyrants. Both, from their sinister appearance, seemed like petty fortresses, and could have been long defended against an infuriated populace. Their corners were protected by turrets similar to those remarked by amateur antiquarians in certain cities where the chisel of the vandal has not yet pried. The small loop-holes afforded prodigious resistance to the iron shutters and doors. All these precautions, however, were amply justified by the rioting and civil strife so common in those troublous times.

As the clock of the Abbey of Saint-Martin struck six, the Countess' lover, passing by Hotel de Poitiers, stopped for a

moment in the low entrance to hearken to the noise of the Count's retainers at supper. After having given one glance up at the chamber where he supposed the lady to be, he approached the gate of the adjoining house.

On his way hither, the young lord had heard on every side, in the houses of the city, the joyful sounds of reveling in honor of the holiday. Through every leaky window glimmered the light. Chimneys smoked, and the appetizing odor of roast meats pervaded the streets. Services being ended, the whole town reveled. A general but subdued hubbub arose, that the imagination can comprehend better than words can depict.

But in this narrow way profound silence reigned; in these two houses lived two passions which never rejoiced. Beyond them the open country lay silent. And here, under the shadow of the Abbey's towers, the two mute dwellings, separated from the rest and placed at the most torturous end of the street, seemed plague-infected. Opposite them was a house belonging to state criminals, which was under a ban.

This swift contrast naturally wrought an impression on the young man. On the point of engaging in a fearfully bold enterprise, he stood in pensive attitude before the broker's house, recalling the stories of Maître Cornélius' career, which had engendered the singular dread in the Countess. At that period a warrior, and even a lover, shuddered at the name of magic. One met with few minds incredulous to fantastic deeds, or indifferent to tales of wonder. The lover of the Countess de Saint-Vallier,—one of the natural daughters of Louis XI. by Madame de Sassenage in Dauphiné,—intrepid though he might be, could not but think twice before entering a domain of sorcery.

The life-story of Maître Cornélius Hoogworst will clearly account for the sense of senrity he inspired in the Sire de Saint-Vallier, the terror displayed by the Countess, and the hesitation of the lover. But, in order to make nineteenth century readers fully understand how the most common of occurrences came to be regarded in a supernatural light, and

to induce them to share the tremors of an olden time, this story must be interrupted long enough to notice rapidly the adventures of Maître Cornélius.

Cornélius Hoogworst, one of the richest merchants of Ghent, having incurred the enmity of Charles, Duke of Burgundy, had found an asylum and protection at the court of Louis XI. The King was quick to appreciate the advantages to be derived from a man in touch with the leading firms of Flanders, Venice, and the Levant. He naturalized, ennobled, and cajoled Maître Cornélius—a thing very rare with Louis XI. For that matter, the monarch pleased the Fleming as well as the Fleming pleased the monarch. Both were cunning, bold, and greedy; each was politic, knowing, and superior to his time. They understood each other thoroughly. They relinquished and resumed with the same facility, the one his conscience, the other his religion. They worshiped the same Virgin, the one through conviction, the other through craft. Finally, if one is to believe the envious statements of Olivier le Daim and Tristan, the King was wont to frequent the broker's house to take his pleasure—as Louis XI. took it. History has taken the trouble to acquaint us with the licentious tastes of this monarch, to whom a debauch was not displeasing. The old Brabantian supposedly found both pleasure and profit in catering to the caprice of his royal client.

Cornélius had lived in Tours for nine years. During this time extraordinary happenings had transpired at his house, which made him the object of a universal execration. When first he took up his abode there, he expended a considerable amount in order to provide a safe place for his valuables. The contrivances that the locksmiths of the town made for him in secret, the strange precautions he had taken to conduct them to his house, in order to render their discretion forcibly assured, were long the subjects of a thousand marvelous tales which beguiled the evening hours of the citizens of Tours. The peculiar devices of the old fellow led to the belief that he was endowed with the riches of the East. The story-tellers of this country, the native land of the story in France, con-

structed chambers of gold and precious stones in the house of the Fleming, and attributed to magic alliances the source of this immense fortune.

Maitre Cornélius had originally brought with him two Flemish valets, an old woman, and also a youthful apprentice of gentle and engaging manners. This young man acted as his secretary, cashier, roustabout, and messenger. During his first year at Tours a considerable theft had occurred at his house. Judicial inquiry established the fact that the crime had been committed by an occupant thereof. The old miser had his two servants and his clerk put in prison. The young man was delicate. He died under torture, all the while protesting his innocence. The two servants, to avoid the rack, confessed the crime; but when the judge asked the hiding place of the stolen money, they were silent. They were tortured, tried, condemned, and hanged. On their way to the gallows they reiterated their innocence after the habit of every condemned one.

The city of Tours talked over this singular affair for a long time thereafter. But since the criminals were Flemings, the interest aroused by the miserable fellows and the young clerk soon died away. In those days, wars and uprisings furnished themes for continual interest, and the drama of to-day effaced that of yesterday.

Grieved more because of his heavy loss than on account of his three servants' demise, Cornélius dwelt alone with the old Flemish woman, who was his sister. He obtained from the King permission to avail himself of the Messengers of State, for his private affairs, placed his mules with a neighboring muleteer, and lived, from that time on, in the most profound seclusion, seeing no one save the King, and doing business through the Jews—a shifty crew who served him faithfully in order to obtain his all-powerful protection.

Some time after this affair, the King obtained for his old "*torçonnier*" a young orphan in whom he had taken considerable interest. Louis XI. called Maitre Cornélius familiarly by this old name which, during the time of Saint-

Louis, meant a usurer, a tax-collector, a man who extorted money out of people. The epithet "*tortionnaire*," still in official use, is rather a close derivative of "*torçonnier*"—often written "*tortionneur*."

The poor youth gave himself religiously to the steward's affairs, succeeded in pleasing him, and gained his good graces. One winter's night the diamonds deposited in Cornélius' hands by the King of England, as security for a sum of one hundred thousand crowns, were stolen. Suspicion fell on the orphan Louis XI. was all the more severe with him because he had vouched for his fidelity. And this poor lad, also, was hanged, after a summary trial by the Grand Provost.

After that presumably no one dared study the art of banking and exchange with Maître Cornélius. However, two young men of the town, honorable and ambitious, entered his service successively. Thefts of some magnitude coincided with their entry into the house of the *torçonnier*. The circumstances of these crimes and the manner in which they were executed clearly established the evidence that the robbers had been in secret league with occupants of the house. It was impossible for the newcomers to escape suspicion. Becoming more and more wary and vindictive, the Brabantian at once brought the deed to the attention of the King, who entrusted the Grand Provost with the case. Each trial was promptly begun and as promptly concluded.

But the pride of the people of Tours was secretly opposed to Tristan's summary methods. Whether guilty or not, the young men were considered victims and Cornélius a butcher. The two stricken families were held in high esteem, and their complaints met with general attention. And from conjecture to theory, they were led to believe in the innocence of all whom the King's treasurer had sentenced to death. There were those who pretended that the cruel miser was following in the King's steps, and trying to place the dread of the gibbet between the world and himself; that he had never suffered from robberies; that these sad executions were the outcome of

a cold calculation; and that he wished to become devoid of anxiety on behalf of his treasures.

The first effect of these popular rumors was to isolate Cornélius. The people treated him like a leper, called him the "*lortionnaire*," and named his mansion the "*Malemaison*" (House of Evil). Even if the goldsmith had tried to find strangers with hardihood enough to enter his service, all the inhabitants of the town would have prevented it by their reports. The most favorable opinion, regarding Maître Cornélius, was that of those who considered him a gruesome being. In some he inspired an instinctive terror; in others he influenced a deep respect, that boundless power or wealth carries with it; for many he possessed the charm of mystery. His manner of life, his bearing, his influence with the King justified every tale with himself for the theme.

After the death of his persecutor, the Duke of Burgundy, Cornélius made frequent journeys to other countries. During such absences the King set around the banker's house a guard from his Scotch company. This royal solicitude led the courtiers to believe that the old man's fortune was allied to that of the King. Although the *torçonnier* seldom issued forth, the lords of the court paid him frequent visits. He lent them money on liberal enough terms, but he had his peculiarities: on certain days he would not let them have a sou of Paris; the next day he would advance immense sums, all the time looking out for good security and interest. He was a good Catholic, at any rate, attending services regularly; but he went very early to Saint-Martin, and as he had obtained a permanent lease for a chapel, there, as elsewhere, he was separated from other Christians. Thus arose a popular proverb of the day, and one that long held in Tours: "You have crossed the broker's path; evil is in store!" This saying applied to sudden mishaps, unexpected sorrow, and bad luck. Even at court Cornélius got credit for that fatal influence that superstitious Italians, Spaniards, and Asiatics term the "Evil Eye." *Sans* the dread power of Louis XI., cast like a mantle over this dwelling, the people, on the slight-

est impulse, would have demolished the Malemaison of Rue du Murier. And yet the first mulberry-trees in Tours had been planted by Cornélius; and he was looked upon then as a good genius. So much for popular favor.

Some noblemen who met up with Cornélius outside of France were surprised at his genial nature. At Tours he was always solemn and abstracted. Nevertheless, there he always returned. An inexplicable power drew him back to the black house of Rue du Murier. Like the snail, whose life is closely united to that of its shell, he confessed to the King that he was never satisfied unless he was beneath the weather-worn stones and bolts of his little bastille, although he was aware that, with the King dead, the place would become for him the most dangerous on earth.

"The devil is amusing himself at the expense of our friend the torçonnier," remarked Louis to his barber, some days before the festival of All Saints' Day. "He complains again of having been robbed. But there is nobody left for him to lay hands on—unless he hangs himself. The old scapegrace had the audacity to come and ask me if I hadn't carried off by mistake a strand of rubies that he wanted to sell me! *Pasques-Dieu!* I don't steal what I can take anyhow, I told him."

"Wasn't he scared?" asked the barber.

"Misers fear but one thing," replied the King; "my friend the torçonnier knows quite well that I would not despoil him without reason; otherwise I should be unjust, and I have never yet done anything but that was just and necessary."

"But the old brigand cheats you," said the barber.

"You only wish that were true—eh?" said the King with a sardonic glance at the barber.

"*Ventre-Mahom!* sire, the inheritance would make a nice pot for you and the devil."

"Enough!" said the King. "Do not put evil ideas in my way. My friend is a man more steadfast than any of those whose fortunes I have made, because he owes me nothing, perhaps."

For two years Maître Cornélius had lived alone with his aged sister, who passed for a witch. A tailor of the neighborhood claimed to have seen her often during the night awaiting on the roof the hour for flying to the witches' meeting. At any rate, it seemed very extraordinary that the old miser should lock his sister up in a chamber whose windows were barred with iron.

As he advanced in years Cornélius became more and more apprehensive; he was in constant dread of being outwitted, and he had conceived a hatred for every one except the King, whom he held in the highest esteem. He had fallen into a profound misanthropy; but, like most misers who assimilate the precious metal more and more closely into their very fibres, his passion for gold became intensified with age. Even his sister aroused his suspicion, though she was perhaps more avaricious and more economical than her brother, whom she outdid in stingy schemings.

Their manner of living, as well, had something problematic and mysterious about it. The old woman bought bread from the grocer so seldom, her visits to market were so few, that the least credulous folk ended by attributing to the two queer beings the knowledge of some secret of life. Those who dabbled in alchemy said that Maître Cornélius had learned how to make gold. The savants declared that he had discovered the universal panacea. He was a chimerical being to people in the country to whom the city-folk talked, and many of them would come to gape curiously at the front of his house.

Seated on a bench of the house opposite that of Maître Cornélius, the gentleman looked first at Hotel de Poitiers, then at Malmaison. The moon shone full on the projecting ledges, and tinged by alternate light and shade the hollows and reliefs of the sculpture. The wains of this white light lent a sinister aspect to the two buildings; it seemed as though nature herself shared in the superstition brooding over the dwelling. The young man recalled, one after another, all

the traditions that made Cornélius a personage at once curious and remarkable.

Although the violence of his passion decided him to enter the house and remain there long enough to carry out his plans, he hesitated at the final step, though well aware that it would be taken. But who, in the crisis of his life, does not love to listen to forebodings, and remain poised on the brink of eternity? As a lover worthy of the name, the young man feared lest he should die without having been requited by the Countess. This inward deliberation was so cruelly interesting that he did not note the cold wind hurtling over his body and around the abutments of the houses.

So soon as he entered the house of Maître Cornélius, he must divest himself of his name, just as he had already forsaken the fine clothes of a nobleman. He would have interdicted himself, in case of mishap, from claiming the rights of birth or the protection of his friends, to prevent the ruin, without redemption, of the Countess. If the old lord but suspected this nocturnal visit of the lover, he was quite capable of broiling her by slow fire in an iron cage, or of gradually torturing her to death in the deepest hold of some dungeon.

The gentleman scanned the miserable costume in which he was disguised, and was ashamed of himself. At sight of his black leather belt, clumsy shoes, wrinkled stockings, linsey-woolsey trousers and gray wool jacket, he felt like a clerk of the humblest police-sergeant. It was as bad as death for a nobleman of the fifteenth century to play the part of a burgess without a farthing, and to renounce the emoluments of his rank. But to clamber upon the roof of the house wherein his lady mourned; to descend by the chimney or run along the balconies, or crawl from gutter to gutter till he reached her chamber window; to risk his life to sit by her side on a silken cushion before a blazing fire while her threatening husband slept and his snores redoubled their joy; to defy heaven and earth while bestowing the boldest of all kisses; to utter words which might be followed by death, or, at least, by a bloody struggle—all these alluring scenes and

romantic dangers of the enterprise decided the young man. The smaller the reward, even were it only a single kiss on the Countess' hand, the more promptly was he resolved to attempt everything, urged by the chivalrous and impassioned spirit of that day. Then he never supposed that the Countess would dare refuse him favor in the midst of dangers so mortal. This adventure was too perilous, too impossible not to be achieved.

At this moment every clock in the city sounded the curfew—a law now fallen into disuse, but the observance of which still remains in the provinces, where customs change slowly. Although the lights were not extinguished, the district captains placed chains across the streets. Most of the doors were fastened. The footfalls of some belated burghers, walking in company with their servants armed to the teeth and carrying lanterns, died away in the distance. And soon the city, garroted as it were, appeared to slumber, fearing no attack of criminals, save by way of the house-tops. At that period the roofs formed a path much frequented during the night. The streets were so narrow in provincial towns, and even in Paris, that thieves could leap from one side to the other. This perilous occupation was for a long time the amusement of King Charles IX. in his youthful days,—if the report of the times may be credited.

Fearful of presenting himself too late at the house of Maître Cornélius, the gentleman left his station and made for the doorway of the Malmaison. As he looked at it, his attention was excited by a sort of vision that writers of that day would have called fiendish. He rubbed his eyes as though to clear them, and a thousand different emotions flashed through his soul. Upon each side of the doorway he saw a face set in between the two bars of a kind of loop-hole. At first he had taken them for fantastic masks carven in stone, so wrinkled did they seem, so angular, contorted, prominent, motionless, and tanned or brownish in hue. But the moon's cold rays enabled him to detect the faint white mist sent by respiration from two blue noses. On looking still closer he saw in

each wrinkled face, under the shadow of the eyebrows, two china-blue eyes gleaming with a clear light and resembling those of a wolf concealed in a thicket who thinks he hears the baying of the pack. The restless light of those eyes was directed upon him so fixedly that after facing it, momentarily, while he scrutinized the strange spectacle, he felt like a bird surprised by a pointer. A feverish movement shot across his heart, but it was quickly subdued. These two faces, tense and suspicious, were undoubtedly those of Cornélius and his sister. Immediately the gentleman pretended to be looking around the locality, and trying to find a house whose address was marked on a card that he drew from his pocket and attempted to read by the light of the moon.

Then he went straight up to the door of the torçonnier, and struck three blows that resounded through the house as though this were the entrance to a cave. A feeble shaft of light shot athwart the portico, and through a small but excellently strong gate an eye glittered forth.

Who is it?"

A friend sent by Oosterlinck of Bruges."

What do you wish?"

To enter."

Your name?"

Philippe Goulenoire."

Any letters of introduction?"

Here they are."

Pass them into the box."

Who is it?"

Philippe."

Philippe Goulenoire thrust the letters through a slit into a box below a loop-hole.

"The devil!" thought he, "one can see that the King is in the habit of coming here, for they take as many precautions as he does at Le Plessis!"

He waited in the street about a quarter of an hour. Then he heard Cornélius say to his sister:

"Close the traps inside the door."

A clank of iron chains resounded through the portal. Philippe heard bolts slide and locks creak. Finally a little low door sheathed with iron opened in such a way as to describe an angle just big enough for a lean man to squeeze himself through. At the risk of tearing his garments Philippe wriggled his way into Malemaison.

A toothless old crone with a face like a rebeck and eyebrows like pot-hooks, who could not have wedged a nut between her nose and chin, who was wan, haggard, and hollow at the temples, and who seemed made up entirely of bones and tendons, conducted the so-called stranger into a low hall, while Cornélius prudently brought up the rear.

"Take a seat there," said she to Philippe, indicating a three-legged stool in a corner of a large fire-place of cut stone, whose inner-hearth, however, had no fire.

On the other side of the chimney-corner stood a walnut table with twisted legs, on which were placed an egg on a dish, and ten or twelve morsels of hard, dry bread cut with parsimonious uniformity. Two stools, on one of which the old woman sat down, announced that the misers were at supper.

Cornélius went to close the two iron shutters which presumably guarded the peepholes through which they had gazed so long into the street, and came to resume his place. The pretended Philippe then saw the brother and sister begin, turn and turn about, with the utmost gravity and the same precision that soldiers thrust their ladles into the mess-pot, to dip their respective bread-strips into the egg; but they scarcely moistened them, in order that the egg might last as long as the pieces of bread.

The supper was concluded in silence. But while eating, Cornélius looked over the pretended novice with as much solicitude and perspicacity as though he were made of gold pieces. Philippe felt an icy mantle descend upon his shoulders. He looked about him constrainedly, but, with the wariness that a love adventure gives, he restrained himself from so much as a glance at the walls. He realized that if

Cornélius intercepted such a look, he would not keep a prying person in his house. So he contented himself with looking quietly at the egg, then at the old woman. Meantime he did not neglect his future master.

The steward of Louis XI. looked something like that monarch. He had even caught certain peculiarities, as is frequently the case when people are intimate. The Fleming's drooping eyebrows almost concealed his eyes; but on raising them slightly his glance was keen, penetrating and powerful—the look of a man accustomed to keep his own counsel, and to whom the phenomenon of inner concentration is a familiar thing. His thin lips, with their vertical lines, gave him an expression of much discernment. The lower part of his features bore a vague resemblance to the snout of a fox. But the lofty forehead, arched and wrinkled, seemed to tell of lofty qualities, and a nobility of soul whose impulses had been checked by experience, until the harsh trend of existence had hidden it away in the furthest cranny of this singular nature. Indeed this was no common miser. His passion must conceal deep joys and secret hopes.

"What is the rating of Venetian sequins?" he asked his future apprentice abruptly.

"Three-quarters at Bruges, one at Ghent."

"What is freight on the Scheldt?"

"Three sons, Parisian money."

"Any news from Ghent?"

"Lieven d'Herde's brother is bankrupt."

"Ah!"

After allowing this ejaculation to escape him, Cornélius covered his knees with the frock of his old dalmatic, a sort of robe of black velvet open in front and with large sleeves and no collar—a handsome garment now shiny with age. The remainder of the magnificent costume, worn formerly as president of the Court of *Parchons*—the office in which he had incurred the wrath of the Duke of Burgundy—was nothing better than tatters.

Philippe was not cholly. He sat bathed in perspiration

and trembling for fear lest he should be subjected to other questions. Thus far the brief coaching of the preceding evening, on the part of a Jew whose life he had once saved, had been equal to the emergency, thanks to his memory and the perfect knowledge the Jew possessed of Cornelius' manner of doing. But the gentleman, who in the first glow of the idea had felt naught but confidence, now began to foresee all the perils of his adventure. The solemn demeanor and calmness of the dread Fleming were telling on him. He began to imagine bars and bolts, and to see all the nooses of the Grand Provost at the command of Maître Cornelius.

"Have you supped?" asked the steward, with an inflection that meant "Do not sup!"

Despite the tone of voice, the old maid trembled. She looked the young lodger over as though to gauge the capacity of a stomach that must be filled, and remarked with a forced smile:

"You have not stolen your name, for you have hair and mustachios blacker than the devil's tail!"

"I have supped," he answered.

"Very well, come again and we will talk it over in the morning," said Cornelius. "It is some time since I have engaged an apprentice. Besides, the night yields good counsel."

"But, by Saint Bayon! Monsieur, I am a Fleming; I know nobody here and the chains are down. I shall be cast into prison. However,"—added he, frightened at the eagerness behind his words—"if that better suits you, I will leave."

The oath had a singular effect on the old Fleming.

"Come, come, by Saint Bayon! You shall sleep here."

"But——" interposed his sister in dismay.

"Be silent," answered Cornelius; "in Oosterlinck's letter he vouches for this young man; and have we not"—he added in his sister's ear—"a hundred thousand livres of Oosterlinck's? A good security, that?"

"But what if he were to steal the Bavarian jewels? Be careful; he seems more like a thief than a Fleming."

"Hush!" said the old man, listening.

The two paused. A moment after the "hush!" a sound of footsteps gradually died away on the opposite side of the moat.

"It is the sentry of Le Plessis," she said.

"Come, give me the key to the apprentice's chamber," resumed Cornélius.

The old woman started to take the lamp.

"Are you going to leave us in the dark?" exclaimed Cornélius, meaningly. "Haven't you yet learned, at your age, how to find your way? Is that key so hard to find?"

The old maid caught the drift of his words, and left the room.

As he noticed the strange creature just as she reached the door, Philippe seized the opportunity to glance unobserved around the room. It was paneled with oak a portion of the way up, and the walls were hung with yellow leather embellished with black arabesques. But what most struck him was the firelock musket with its long spring trigger. This new and formidable weapon was in easy reach of Cornélius.

"How do you intend to earn your living?" asked the torçonnier.

"I have very little money," replied Goulenoire, "but I know two or three tricks of the trade. If you allow me no more than one son for every mark I bring in, I shall be content."

"A son! a son!" repeated the miser, "but that is considerable!"

The old crone reappeared.

"Come," said Cornélius to Philippe.

They went under the portico and ascended a spiral stairway in the stones that ended in a lofty turret opening on to an apartment. At the first landing the young man stopped.

"No—no—no," said Cornélius. "The devil! Why this is where the King takes his pleasure."

The architect had placed the apprentice's lodgings under

the gable roof of the staircase tower. It was a cramped, circular chamber, built entirely of stone, plain and cheerless.

This turret occupied the middle of the facade looking out on the court, that, like all the other courts of the neighborhood, was dark and narrow. At the bottom, through the barred windows, one could see a skimped garden containing nothing but mulberry-trees, tended probably by Cornélius. The nobleman noted all the beauties of the view, by the light of the moon, which fortunately shone brightly. A cot, a stool, a stone jug, and a rickety chest were the only furniture in this den. Daylight could penetrate only through small square holes cut uniformly around the exterior abutment of the turret, and no doubt forming its embellishment, following the style of this pleasing architecture.

"Here is your room. It is simple; it is solid; it contains everything one needs for sleeping. Good-night! Do not leave it like the others did!"

After bestowing upon his apprentice a look full of meaning, Cornélius closed the door with a double-lock, carried off the key, and descended, leaving the young man as foolish as a bell-founder who finds his mould empty. Alone, without a light, seated on a stool, and in the precise garret from which his four predecessors had emerged only to go to the gallows, he felt like a hunted animal caught in a net. He mounted on the stool and craned his neck to peer out of the little apertures through which the white moonlight crept in. He descried the Loire, the fair slopes of Saint-Cyr, and the shadowy splendor of Le Plessis, where gleamed two or three lights through guarded casements. In the distance stretched the fair land of Touraine and the silvery curves of its stream. The smallest details of this beautiful vista had then an unknown charm. Window-panes, water-pools, and house-tops glittered like precious stones in the fitful rays of the moon. The young lord's soul could not repress an emotion sweet but sad.

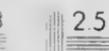
"If this should be my farewell!" he murmured.

He stood there, a prey already to the dread sensations his



MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2



APPLIED IMAGE Inc

adventure had promised him, and given over to all the qualms of a prisoner who yet has a ray of hope. The charms of his lady seemed heightened by each difficulty. She was for him no longer a woman, she was a supernatural being beheld across the glowing brasiers of desire.

A feeble cry that he believed to proceed from Hotel de Poitiers, brought him back to a sense of his true situation. He sat down on the cot to think over the matter, when he heard gentle rustlings in the staircase. He listened more closely and distinguished the words, "He has gone to bed!" uttered by the old maid. By a chance, unnoticed by the architect, the smallest sound was carried to the room of the apprentice, an advantage which the pretended Goulenoire seized to follow the least movement of the miser and his sister, who evidently had been spying upon him.

He undressed, went to bed, and feigned sleep, utilizing the time his hosts remained on guard in the stairway to devise a way to reach Hotel de Poitiers from his prison.

About ten o'clock, Cornelius and his sister became convinced that their apprentice was asleep, and retired to their own rooms. The gentleman carefully observed the dull, far-away sounds made by the two Flemings, determining as best he could the location of their apartments. They evidently occupied the whole of the second floor.

Like all the buildings of that day, this floor was next the roof, set off by projecting dormer-windows bearing richly sculptured ornamentations. The roof was bordered by a sort of balustrade which hid the troughs used to conduct the rain-water to the gutters, designed as crocodiles' heads, from which spouted the water on the street. The young man had studied the lay of the land as closely as a cat, and had thought to find a passage from the turret to the roof, whence with the aid of the gutter, he could reach Madame de Saint-Vallier's by a chimney. But he did not know the turret-windows were so small that he could not possibly crawl through them. He therefore resolved to emerge to the house-top by means of the window in the spiral-stairway which lighted the landing on

the second floor. To carry out this bold plan, however, he must get out of his room, and Cornélius had removed the key. The young lord had taken the precaution to arm himself with one of those poniards used formerly to give the final blow in duels to the death, when the conquered foe begged to be despatched. This dreadful weapon had an edge as keen as a razor, and the other was notched like a saw, but toothed inversely to the thrust of the steel.

He depended upon the poniard to saw the wood around the lock of the door. Luckily for him the staple was fastened on the inside by means of four large screws. With the help of the dagger, he unscrewed, not without some effort, the staple that confined him, and carefully deposited the screws on the trunk.

Towards midnight he was free, and tiptoed down without his shoes to reconnoitre. He was not a little astonished to find wide open the door of a corridor connecting with several rooms, and, at the end, a window commanding a sort of ravine formed by the roofs of the two houses, which joined at this place. Naught could express his rapture, unless it was the vow he immediately made to the Virgin to found a mass in Tours in her honor at the celebrated parish of Escrignoies. After examining the large, lofty chimneys of Hotel de Poitiers he retraced his steps for his poniard; but he perceived with a terrified shudder a light dancing in the staircase. It was Cornélius himself, in his old dalmatic, carrying a lamp, his eyes wide open and fixed on the corridor, at whose entrance he loomed up like a spectre.

"If I open the window and jump to the roof, he will hear me!" thought the gentleman.

And still the terrible Cornélius continued to advance, like the hour of execution. In his extremity Goulenoire, favored by love, regained all his presence of mind. He shrank into the embrasure of the door, crouching in the corner, and awaiting the approach of the miser. When the latter, who held the lamp out in front of him, had arrived in exact range for the young man, he blew out the light. Cornélius gave vent to a

confused jumble of words and a Dutch oath; nevertheless he went back.

The gentleman then hastened to his room, seized his weapon, returned to the welcome window, gently raised it, and leaped upon the roof. Once free and under the sky, he almost swooned with delight. Perhaps the excessive agitation into which his danger had thrown him, or the boldness of the enterprise caused this reaction. Victory is oftentimes as dangerous as the conflict itself. He leaned against a parapet, quivering with emotion, and mused:

"Which chimney will lead me to her room?"

He examined them all. With an instinct prompted by love, he felt them to see which one had fire in it. When he had decided this point, the adventurer planted his poniard in the crevice between two stones, attached his ladder thereto, and threw the other end down the chimney. Then he essayed, without a tremor, trusting to the prowess of his good blade, to descend to his lady. He knew not whether Saint-Vallier was waking or sleeping, but he was resolved to clasp the Countess in his arms, at the cost, even, of two lives. He gently set foot on the warm cinders, and, stooping still lower, he saw the Countess seated in an armchair. By the light of a lamp, pale and trembling with happiness, the timid lady pointed out Saint-Vallier ten paces away in bed. It may well be believed that their burning, inaudible kiss had no echo save in their hearts.

About nine o'clock the next morning, as Louis XI. was leaving his chapel where he had attended mass, he encountered Maître Cornelius in his path.

"Good-luck, crony!" said he abruptly, straightening his cap.

"Sire, I will gladly give a thousand crowns in gold to obtain a brief audience with you. I have found the thief who stole the strand of rubies and all the jewels of——"

"Come," said Louis, entering the court of Le Plessis, followed by his steward, by Coyetier his physician, by Olivier le

Daim, and by the captain of his Scotch Guard. "State your business. We will then have a hanging to your liking. Hither, Tristan!"

The Grand Provost, who was strolling back and forth in the court, approached slowly, like a dog proud of its trustworthiness. The group paused under a tree. The King seated himself on a bench and the courtiers formed a circle before him.

"Sire, a pretended Fleming has duped me so completely

—"
"He must have been clever—that fellow," said Louis, shaking his head.

"True enough," answered the steward. "But I do not know but that he would have deceived even you. How was I to suspect a poor devil, recommended to me by Oosterlinek, a man who has a hundred thousand livres with me? However, I'll wager that the Jew's signature is forged. To be brief, sire, this morning I found myself robbed of those jewels you admired, so beautiful were they. They have been taken from me, sire. Gone are the jewels of the Elector of Bavaria! The rascals respect nothing. They would steal your kingdom from you, if you did not guard it.

"I immediately went up to the room occupied by this apprentice, who certainly is a past master at robbery. This time we do not lack for proof. He had unscrewed the staple from the lock; but upon his return, as there was no longer a moon, he could not find all the screws again. Luckily, upon entering, I felt a screw under my foot. He slept, the rascal; he was weary. Only fancy, gentlemen, he had descended into my strong room by the chimney. To-morrow, this evening perhaps, I will make it warm for him. One can always learn a few things from thieves. He has concealed upon his person a silken ladder, and his garments show traces of his clambering over roofs and down the chimney. He is counting on staying with me and ruining me, the bold scoundrel!

"Where has he buried the jewels, I wonder? Some country people saw him coming back over the roofs at an

early hour. He evidently had accomplices waiting on the levee you built. Ah, sire, you yourself help those robbers who come in boats. And crack! away they go with it all, and no traces left!

"But we hold the key—a daring villain, a ent-throat who would be a credit to the mother of a gentleman. Ah! he will make fine fruit for the gallows, and with a little torturing we shall know all. Is not this subject one of vital interest to your reign? There should never more be robbers under so great a King!"

The King had not heeded for some minutes. He was fallen into one of the gloomy reveries which became so frequent with him during the latter part of his life. A deep silence reigned.

"This is your affair, my friend," said he to Tristan, at length, "sift it to the bottom."

He arose and walked forward a few steps, his courtiers leaving him alone. Then he noticed Cornélius, who, mounting his mule, had started to accompany the Grand Provost.

"And the thousand crowns?" the King asked.

"Ah, sire, you are too great a King! No sum is vast enough to recompense your justice."

Lonis smiled. The courtiers envied the frank speech and privileges of the old steward, who quickly disappeared down the avenue of mulberry-trees planted between Le Plessis and Tours.

Completely fagged out, the young nobleman was indeed sleeping the most profound of slumbers. Upon returning from his gallant adventure he felt no longer the courage and ardor against distant and imaginary dangers, which probably he no longer believed in, that had spurred him on to perilous pleasure. Nor had he taken the precaution of cleansing his soiled vestments and removing the traces of his success, before morning. It was a great error, but one toward which everything conspired. Indeed when, deprived of the rays of the moon, which had set during his visit to the Comtess, he could not find all the screws for the miserable staple, he had lost

patience. Then with the reckless abandon of a man who is happy or tired out, he trusted himself to the good genius of his destiny that had served him so well hitherto. He had made a sort of bargain with himself to awaken at daylight. But the incidents of the day and the sensations of the night made him break his word. Happiness is forgetful. Cornélius did not seem so formidable to the young man as he lay on his hard bed whence so many unlucky ones had arisen but to go to execution; and this carelessness wrought his undoing.

While the King's steward was returning from Le Plessis with the Grand Provost and his redoubtable archers, the false Goulenoire was guarded by the aged sister, who was knitting socks for Cornélius on one of the steps of the spiral stairway, totally unmindful of the cold.

The young man continued the secret pleasures of the delightful evening, ignorant of the misfortune that hastened upon him at a gallop. He was dreaming. His dreams, as is common with the young, were colored with hues so vivid that he knew not where truth ended and fiction began. He beheld himself on a cushion at the Countess' feet. His head rested in her lap, while he listened to the story of her wrongs and the tyranny of the Count. He consoled with her, for she had really been Louis' favored daughter. He promised to go the next day to reveal everything to the dread father. They had planned all the details to their liking, annulling the marriage, and imprisoning the husband, at the very time when the least noise on their part might have made them a prey to his sword.

But in his dream, the light of the lamp, the gleam of their eyes, the coloring of the hangings and tapestries were more vivid than in reality; a perfume more penetrating exhaled from their night robes; there was more love in the air, more flame round about them than had been in the real scene. Moreover, the Marie of his dreams was more yielding than the real Marie to his languishing glances, his gentle pleadings, his magical questions, his adroit silence, his voluptuous solicitation, and his simulated generosity, which made the first

moments of passion so thoroughly ardent, and created in their hearts a renewed intoxication for every step in the fulfilment of love.

In accord with the jurisprudence of affection of that day, Marie de Saint-Vallier bestowed on her lover the superficial rights of *la petite oie*. She allowed him to kiss her feet, her dress, her hands, her neck. She confessed her love; she accepted the devotion and life of her lover; she would permit him to die for her; she gave him over to an intoxication of love that this quasi-chastity, severe and often cruel, only accentuated; but she remained obdurate and would promise a greater reward only as the price of her deliverance. In order to cancel a marriage, at this time, one must go to Rome, obtain the favor of some cardinals, and appear before the Pope armed with the King's behest. Marie wished to obtain her freedom through love, that she might give it again to her lover.

Nearly every woman, in those days, wielded enough power to set up an empire in the heart of a man, making this passion the story of his whole life, the element of his highest ambition. But ladies, in that time, counted for something. They were sovereigns in fact. They possessed a fiery pride. Their lovers belonged to them, rather than they to their lovers. Love often cost much bloodshed, and to be accepted by them dangers must be encountered.

But the Marie of his dreams was more merciful; touched by the devotion of her well-beloved, she made scant resistance to the advances of the handsome youth. Which then was the true Marie? Did the sham apprentice see the real woman in his dream? In the Hotel de Poitiers had he seen a woman wearing only virtue's mask? The question is a delicate one to decide, and the honor of ladies must leave it in litigation.

At the very moment, perhaps, when the dream-Marie was becoming forgetful of her high dignity as his mistress, the swain felt himself in an iron grasp, and the discordant voice of the Provost remarked:

"Come, you midnight Christian, who go groping around looking for heaven. Wake up, I say!"

Philippe beheld the dark countenance of Tristan, and recognized his sardonic smile. Then on the stairway he perceived Cornélius and his sister, backed up by guards. At this sight, and at the aspect of all these diabolical faces breathing forth hatred or the sullen curiosity of men used to seeing executions, Philippe sat up and rubbed his eyes.

Ripping out an oath, he seized his poniard from under the coverlet, and cried:

"'Tis high time for sword play!"

"Tut, tut!" said Tristan, "just look at the gentleman cropping out! If I am not mistaken, 'tis Georges d'Estouteville, nephew of the Grand Captain of Arbalesters."

Upon hearing his true name on Tristan's lips, young d'Estouteville thought less of himself than of the dangers which would threaten his unfortunate mistress, if he were recognized. To distract suspicion, he exclaimed:

"By the fiends! rascals, scoundrels, help!"

With which terrible outcry of a man in the depths of despair, the courtier gave one tremendous leap, and, dagger in hand, made for the stairway. But the guards of the Grand Provost were accustomed to such adventures. The moment he reached the steps he was dexterously seized despite the vengeful knife-thrust he made at one of them, which luckily glanced off his breastplate. He was disarmed, bound, and cast back upon the bed before their captain, who stood quiet and thoughtful.

Tristan gazed silently at the prisoner's hands, meanwhile biting his moustache, and showed them to Cornélius, remarking:

"They are no more the hands of a thief, than of an apprentice. He is a gentleman."

"Better say a gentle-plunderman!" said the torçonnier ruefully. "My good Tristan, whether noble or serf, he has ruined me, the scoundrel! I am itching already to see his hands and feet toasting, or fitted into your neat little boots. He is, past question, the head of that band of devils, seen or unseen, who know all my secrets, pick my locks, despoil me, and murder me. They are very rich, my good sir. Ah! but we will get their

booty this time, for this chap looks like the King of Egypt. I shall recover my darling rubies and goodly gold. Our worthy King shall have crowns in abundance——”

“Oho! but our vaults are stronger than yours!” said Georges, smiling.

“Ah, the damnable villain, he confesses!” cried the miser.

The Provost was engrossed in scrutinizing closely the lock, and d’Estonteville’s disguise.

“Was it you who unscrewed all these rivets?”

Georges was silent.

“Oh well, keep quiet or not, just as you choose. But you will shortly confess to Saint Rack-Joints,” said Tristan.

“There, didn’t I tell you?” cried Cornélius.

“Take him away,” commanded the Provost.

Georges asked permission to dress himself. At a sign from their chief, the guards dressed the prisoner with the skill of a nurse who takes advantage of a quiet moment to change a baby’s clothes.

An enormous crowd blocked Rue du Murier. The murmurs of the populace continually increased, appearing to be the forerunners of a riot. Since daylight the news of the theft had spread throughout the city. And on all sides the apprentice, who was spoken of as young and handsome, had awakened sympathy on his behalf, and reanimated the hatred sworn against Cornélius. So there was not a good mother’s son or a young maid with a neat ankle and bright face to show, who did not want to see the victim. A terrible uproar arose when Georges emerged led by one of the Provost guards, who, though on horseback, held by wrapping around his wrist the stout leathern thong that secured the prisoner.

Whether it was only to see the prisoner, or to rescue him, the late comers shoved the front rank against the picket of cavalry that protected Maleraison. Just then Cornélius and his sister slammed the door and fastened the shutters with the celerity lent by terror of panic. Tristan, who paid scant respect to the people, in those days, saw that the crowd had no

leader, so he troubled himself not a whit about their excitement.

"Forward, forward!" said he to his men.

At their captain's command, the archers spurred their horses towards the entrance of the street. Upon seeing one or two inquisitive fellows tumble under the horses' heels, and others jammed violently against the walls, the crowd took the wiser part and returned each one to his own home.

"Way for the King's justice!" cried Tristan, "what business have you here? Do you want to be swung up too? Home with you, my friends, before your meat scorches. Come, come, good wife! Your husband's stockings need darning; back to your needle!"

Although this banter would indicate that the Grand Provost was good-natured, he scattered the most eager of them as though he had sown the Black Death.

At the first movement of the mob, Georges d'Estouteville had remained stupefiedly gazing at one of the windows of Hotel de Poitiers, where his beloved Marie stood smiling by the Count's side. She was mocking him, poor devoted swain, going to his death for her sake. Mayhap she was only laughing at the hats swept off by the archers' arms. One must be twenty-three years old, and rich in illusions; one must trust a woman's affection, and love with all the power of one's being; and, having gladly staked one's life on the faith of a caress, one must find oneself deceived, betrayed—to understand the rage, the hate, the despair that pierced d'Estouteville's heart at sight of his mistress smiling, and looking down upon him with coldness and indifference. She had probably been there some time, for her arm rested upon a cushion; she was at her ease, and her old husband seemed quite content. He was chuckling too, the cursed hunchback! A few stray tears escaped from the young man's eyes. But when Mme. de Saint-Vallier saw them she hastily drew back.

Suddenly Georges dried his eyes; he beheld the black and red crest of the page who was devoted to his service. The Count did not perceive the discreet servant, who came in on tiptoe.

The page quickly whispered something to his mistress. Marie resumed her place at the window. She foiled the continual spying of her tyrant, and gave Georges a look whence shone the finesse of a woman who has deceived her Argus—a look full of the flame of love and joy of hope.

“I watch over you!”

Had she shouted this sentence, it could not have been so expressive as this glance fraught with a thousand sentiments and laden with the terrors, the pleasures, and the perils of their mutual situation. It had shot from heaven down on a martyr, and from the martyr back to heaven. And so the young lord, light of heart and content, trod gayly to execution, feeling that the pangs of torture could not offset the delight of his love.

Just as Tristan was leaving Rue du Murier, his men halted at sight of an officer of the Scotch Guard who rode up at full speed.

“What is up?” demanded the Provost.

“Nothing that concerns you,” replied the officer superciliously. “The King sends me to summon the Count and Countess de Saint-Vallier, whom he bids to dinner.”

The Provost had scarcely reached the levee of Le Plessis before the Count and his wife, both mounted, she on her white mule, he on his horse, and followed by two pages, caught up with the archers to accompany them to Le Plessis. The party traveled but slowly. Georges was on foot between two guards, one of whom held him by the thong. Tristan, the Count, and his wife were naturally in the lead, and the criminal brought up the rear. The young page mingled with the archers, asking them questions, and occasionally addressing a remark to the prisoner, by which means he found an opportunity to say in an undertone:

“I jumped over the garden wall, and have come to carry a letter from madame to the King. She was like to die when she heard of the theft. Be of good cheer! She will speak for you!”

Love had already lent strength and cunning to the Countess. When she had smiled, her attitude and her smiles

were due to that heroism common to women in the great crises of their lives.

Despite the singular fancy which led the author of "Quentin Durward" to place the royal castle of Le Plessis on an eminence, we must leave it where it was, at that period, in a valley, protected on two sides by the Cher and the Loire, and again by the Canal Sainte-Anne, so called by Louis XI. in honor of his beloved daughter, Mme. de Beaujeu. At the place where it united the two streams, between Tours and Le Plessis, this canal presented at the same time a redoubtable fortification for the castle, and a valuable road for commerce. From the side of Brechemont, an extended and fertile plain, the park was protected by a moat, traces of whose enormous breadth and depth yet linger.

At a time when the power of artillery was in its infancy, the position of Le Plessis, sometime chosen by the King for his retreat, was well regarded as impregnable. The castle, constructed of brick and stone, was not particularly impressive, but it was surrounded by delightful groves; while from its windows one might see through the vista of the trees (*Plexitium*) one of the finest outlooks in the world. Nor could any rival mansion obstruct the vision for this solitary chateau, placed exactly in the centre of the little plain enclosed for the King's use by four staunch fortifications of water.

If tradition can be believed, Louis XI. chanced one day to be visiting the island, and, from his chamber he could see from one viewpoint the stretch of the Loire and, beyond it, the peaceful valley watered by the Choisille, and a portion of the slopes of Saint-Cyr. Then, from the casement that faced the court, he could see the entrance of his fortress and the quay connecting his favorite retreat with the city of Tours. The distrustful nature of this monarch lends weight to these traditions.

Indeed, if Louis XI. had but lavished on his chateau the architectural magnificence that Francis I. displayed later at Chambord, the seat of the Kings of France would have re-

mained always in Touraine. It is but necessary to see this admirable situation and its magical views to be convinced of its superiority over all the other sites of royal residences.

Louis XI. was now in his fifty-seventh year, and had scarcely three more years to live. He noted already the approach of death in the premonitions of illness. Free from enemies from without, and on the point of gaining for France all the domains of the Dukes of Burgundy, by a marriage between the Dauphin and Marguerite, heiress of Burgundy—thanks to Desquerdes, commander of his Flemish troops; having established his authority throughout the nation, and while planning the greatest reforms, he saw the time slip by him, leaving him naught save the infirmities of age.

Deceived by everybody, even by those he had raised up, experience had still further increased his natural distrust. Desire to live became in him the selfishness of a King who had made himself an incarnate being with his people, and who wishes to prolong his days in order to conclude his mighty plans. Everything that the logic of statesmen and the spirit of revolution has inculcated into a monarchy, Louis XI. had thought out. Single-taxation, and the equality of subjects in the eyes of the law (the King was law, then) were the objects of his bold experiments. On the eve of All Saints' Day he had commanded skilled goldsmiths to establish a system of weights and measures, just as already he had established a system of government. Thus soared this great spirit, eagle-like, over all the confines of his empire.

But Louis XI. united with the foresight of a King, the eccentricities natural to lofty minds. At no period would this noble figure have seemed more poetic or striking. Unwonted group of contrasts! A great power in a weak body; a spirit distrustful of things below, but trustful of things above; a being struggling with twin forces stronger far than his own—the present and the future; the future in which he dreaded the torments to come, and which induced him to make such sacrifices to the church; the present, or his real life, given up to the behests of his physician. The King, who could crush

all before him, was in turn crushed by remorse, and still more by disease, in the midst of all the glory attending to a jealous monarch in whom centres every power. It was that gigantic and ever splendid struggle of the man exerting against nature the highest realization of his energy.

While awaiting his dinner hour, a repast then served between eleven and twelve, Louis, after a short stroll, was seated in a roomy, upholstered chair in a chimney-corner of his room. Olivier le Daim and Coyetier, the physician, looked at each other silently, standing in a bay of the window and respecting the reverie of their sovereign. The only noise was that made in the ante-room by the movements of Sire de Montrésor and Jean Dufou, Sire de Montbazou, two chamberlains-in-waiting. These two nobles of Touraine had an eye out for the captain of the Scot Guards, who, according to his wont, was probably asleep in his armchair. The King seemed to be in a stupor. His head had sunk on his breast. His hat had fallen down over his forehead until it nearly hid his eyes. Placed thus in his chair of state, surmounted by a royal crown, he seemed huddled up like a man who has fallen asleep in the midst of some meditation.

At this moment Tristan and his array crossed Sainte-Anne's bridge, spanning the canal some two hundred paces from the entrance to Le Plessis.

"Who is it?" asked the King.

The two courtiers glanced at each other in amazement.

"He is dreaming," said Coyetier in an undertone.

"*Pasques-Dieu!*" retorted Louis, "do you take me for a fool? Some one crossed yonder over the bridge. 'Tis true, I am next the chimney, and should be able to hear the sound more readily than you. This effect of nature might be utilized——"

"What a man!" said le Daim.

The King arose and went toward the window which commanded the city. Perceiving the Grand Provost, he remarked:

"Ah! ah! here comes my good irony with his robber. And

there, too, I see my little Marie de Saint-Vallier. I had overlooked that engagement. Olivier"—to the barber—"go and tell M. de Montbazon to put out the best Burgundy to-day. And see to it that the cook is not shy with his lampreys. They are two things that Mme. la Comtesse is very fond of. May I eat lampreys?" he added, after a pause, looking uneasily at Coyetier.

By way of reply the physician began to examine his master's face. The two men to themselves made a picture.

Story-tellers and historians have consecrated the cloak of brown camlet and the pantaloons of the same material that Louis XI. wore. His hat, embellished with pewter medallions, and his collar of the Order of Saint-Michael are not less celebrated. But no writer, no painter has given us a picture of the terrible monarch in his declining days: a sickly countenance, wrinkled, sallow, and dark, every feature expressive of bitter cunning and cold irony. A lofty brow set off this mask, a brow seamed with wrinkles and laden with great thought. But in his cheeks and on his lips there was an indescribable something of the vulgar and common. At sight of certain details of this face one would say that here was an old, debauched vine-dresser or avaricious trader. But athwart these uncertain signs of senility the King shone forth—the man of action and dominating power. His eyes, of a clear yellow, seemed extinct; but a gleam of wit and temper pervaded their depths, and at the least disturbance, they were capable of emitting an ill-consuming fire.

The physician was a stout burgess, clad in black, florid of feature, keen, greedy, and officious.

For a background, these two figures had a room wainscoted in walnut and hung with Flemish tapestry. The ceiling was made up of carved beams, discolored by smoke. The furniture and bed, ornamented with arabesques of pewter, would seem to-day more valuable than they really were at that time when the arts were beginning to produce so many master-pieces.

"Lampreys are hardly the diet for you," said the physician.

(By way of parenthesis, this name "*physicien*," recently substituted for "*maitre myrrhe*," is applied to English doctors. The title was then generally in use in France.)

"What can I eat, then?" asked the King, humbly.

"Some king-duck with salt; otherwise you are so bilious that you might die by All-Souls' Day."

"To-day!" cried the King, terror-stricken.

"There, calm yourself, sire, I am at hand. Do not let anything worry you, and brighten up a bit."

"Ah!" said the King, "my daughter was wont to succeed at that difficult task."

From without, Imbert de Bastarnay, Sire de Montrésor and de Bridoré, tapped gently on the royal door. On summons from the King he entered to announce the Count and Countess de Saint-Vallier. Louis bowed. Marie appeared, followed by her ancient spouse, who allowed her to precede him.

"Good-day, children," said the King.

"Sire," whispered the lady, while she embraced him, "I beg to speak with you alone."

Louis made as though he had not heard her. He turned towards the door and cried in a hollow voice:

"Halloa, Dufou!"

Dufou, Seigneur de Montbazon and high cup-bearer of France, came in great haste.

"Go and see the *maitre d'hotel* about preparing me a duck for dinner. Then proceed to Mme. de Beaujeu and tell her that I dine alone to-day. Are you aware, madame," resumed the King, with a pretence of some anger, "that you have neglected me? It has been nearly three years since last I saw you. Come, rest here, *mignonne*," he added, seating himself and holding out his arms. "How puny you are! Eh? How comes it that she is so thin?" he abruptly asked de Poitiers.

The jealous Count gave his wife so beseeching a look that she could almost pity him.

"Happiness does it, sire," he replied.

"Ah! You love each other too well!" said the King, who

was holding his daughter on his knees. "Come, come, I see that I had method in calling you Marie-full-of-grace. Coyetier, we would be alone! Now, what is it?" said he to Marie, just as the physician was leaving. "When you sent your——"

In this crisis Marie boldly placed her hand on the King's lips, and whispered in his ear:

"I have always thought you discreet and discerning——"

"Saint-Vallier," said the King smiling, "I think that Bridoré has something to say to you."

The Count departed, but he shrugged his shoulders in a way well-known by his wife, who divined the thoughts of the terribly jealous wretch, and decided that she must impede his evil designs.

"Tell me, my child, how do you find me? Eh? Much changed?"

"Odds, sire! do you want the truth? Or shall I flatter you?"

"No," said he huskily, "I must needs know the truth."

"In that case, you look very badly. But I trust my veracity will not mar the success of my venture."

"What is it?" asked the King, smoothing his wrinkled brow.

"Well, sire, the young man whom you caused to be arrested at the house of your goldsmith, Cornélius, and who is now in the clutches of your Grand Provost, is innocent of the theft of the Bavarian jewels."

"How do you know that?"

Marie hung her head and colored up.

"It is needless to inquire if there is a love affair at the bottom of this," said Louis, raising her head gently and chucking her chin. "If you do not confess every morning, little one, you will go to hell."

"Then can you not oblige me without violating my innermost thoughts?"

"Where would be the pleasure?" exclaimed the King, seeing in this episode a topic for amusement.

"Ah! do you wish your pleasure at the cost of my grief?"

"Oho! sly minx, do you not trust me, then?"

"If I do, sire, pray set the young gentleman at liberty."

"Ahem! he is a gentleman, then, and not an apprentice!"

"At any rate, he is innocent," she replied.

"I do not see it in that light," said the King, coldly. "I am the Chief Justice of my realm, and must punish criminals——"

"There, do not put on your sober countenance, but give me the life of the young man!"

"But would not that be giving you something already yours?"

"Sire," she said, "I am honest and pure. You mock me."

"Then," said Louis, "as I can make nothing out of this affair, we will let Tristan throw some light upon it."

Marie became livid. By a strenuous effort, she controlled herself and said:

"Sire, I assure you that this will drive me to despair. The supposed culprit has stolen naught. If you will promise to pardon him, I will tell you all, even though you should punish me."

"This begins to look serious," said Louis, laying his hat aside. "Speak, my child."

"Well, if you must know," said she in a low voice, putting her lips to the King's ear, "this gentleman was in my room all night."

"Then he has visited you and stolen from Cornélius at the same time; that is twofold robbery."

"Sire, I have your blood in my veins, and am not capable of loving a vagabond. This gentleman is the nephew of your Captain-General of Arbalesters."

"Continue!" said the King. "You are very slow about confessing."

Upon saying which he threw his trembling daughter from him, and sped to the door of the room, but on tiptoe, so as to make no noise. A moment before, the light from a window in another room, shining under his door, had revealed the

shadow of the feet of a spy. He quickly opened the iron-bound door, and surprised the Count de Saint-Vallier.

"*Pasques-Dieu!*" cried he, "here is impudence deserving of the axe."

"Sire," replied Saint-Vallier, fiercely, "I would rather have a blow of an axe on the head than the ornament of marriage on my forehead."

"You may get both," said Louis, "not one, gentlemen, is exempt from these infirmities. Go into the other apartment. Conyngham"—to the Captain of the Guard—"are you asleep? Then where is M. de Bridoré? Is this the way you guard my person? *Pasques-Dieu!* the humblest burghess in Tours is better served than I."

Having thus fumed, Louis re-entered the room; but he took care to draw the portière which formed a second door, used less to stop chill breezes than to deaden the sound of the King's interviews.

"So, my child," he resumed, seeming to delight in playing with her like a cat with a mouse, "Georges d'Estouteville was your gallant yesterday?"

"Oh, no, sire!"

"No? Ah, by Saint Carpion! He merits death! The rascal did not find my daughter charming enough, perhaps!"

"Oh, as to that, I assure you that he kissed my feet and my hands with an ardor to soften the most virtuous of women. He loves me passionately, but honorably."

"Do you take me for a Saint-Louis, thinking that I will swallow such tales? A young blood of his ilk risking his life just to kiss your slippers or sleeves! Forsooth!"

"Oh, sire, it is true! But he comes also from another motive."

No sooner had she spoken than Marie felt that she had jeopardized her husband's life, for Louis demanded quickly:

"What is that?"

This episode amused him exceedingly. But he certainly had not anticipated the strange confidences now made by his daughter, after stipulating for the pardon of her husband.

"Ah! Monsieur de Saint-Vallier! This then is the way you draw the blood royal!" exclaimed the King, his eyes blazing with fury.

Just then the bell of Le Plessis summoned the royal guard. Leaning on his daughter's arm, Louis appeared with knit brows on the threshold, and found his retinue under arms. He cast a threatening glance on the Comte de Saint-Vallier, and considered the sentence he should pronounce upon him. The profound silence was interrupted by the step of Tristan, who ascended the stairway. He came into the room, and approaching the King, said:

"Sire, the trial is over."

"What! everything ended?" asked the King.

"Our man is in the hands of the Church. He finished by confessing the theft, after a moment of the rack."

The Countess uttered a sigh and turned white; her voice forsook her, and she looked mutely at the King. This glance was intercepted by Saint-Vallier, who said in an undertone:

"I am betrayed; the theft has the cognizance of my wife."

"Silence!" cried the King. "A certain one here is irksome to me. Go in haste, and commute that execution," he continued, addressing the Provost. "You will answer to me, life for life, my friend. This business demands better sifting, and I reserve the sentence. Set the culprit at liberty, on bond. I shall know where to find him. These robbers have their favorite stamping-grounds and dens that they infest. Inform Cornélius that I shall be at his house this evening to conduct a personal investigation."

"Monsieur de Saint-Vallier," he continued, looking fixedly at the Count, "I have heard of your ways. All the blood in your body cannot recompense one drop of mine, do you know that? By Our Lady of Clery, you are guilty of lèse-majesté! Did I bestow so gentle a lady as this upon you to make her pale and wasted? Gramercy! Haste home and prepare for a long journey."

The King paused here, by a habit born of cruelty; then he added:

"This very evening you shall depart to look after some business for me with the Lords of Venice. Be not alarmed; I shall bring your wife back with me, to-night, to my château of Le Plessis; certes, she will be safe enough here. Henceforth I shall look after her more carefully than I have since your marriage."

Marie pressed her father's arm in silence, as though to make some acknowledgment of his clemency and good nature.

As for the King, he was laughing in his sleeve.

Louis XI. found great delight in interfering in his subjects' affairs, and was ever willing to associate the royal presence in scenes of citizen life. This taste, which has met with severe condemnation on the part of some historians, was only the passion for the *incognito*, one of the chiefest pleasures of princes, a sort of momentary abdication which allows them to inculcate a little of the common clay into their natures, rendered effete through lack of opposition. However, Louis XI. played the *incognito* in the open. In this kind of adventure he was always a hail-fellow-well-met, and made himself agreeable to the citizen class, of whom he had made allies against the lords. It had been some time since he had found opportunity to make himself popular and to espouse the domestic interests of a man involved in some indictable affair, for which reason he was ready to second warmly the anxiety of Maître Cornelius and the hidden troubles of the Countess de Saint-Vallier.

During dinner, he made this comment several times:

"But who, then, can have robbed my old erony? These thefts have amounted to more than twelve hundred thousand crowns in the last eight years. Twelve hundred thousand crowns, gentlemen," said he, looking around at the lords who waited upon him. "By Our Lady! one could get many absolutions with that from Rome. Or, *Pasques-Dieu!* I could bank in the whole length of the Loire, or, better still conquer Piedmont, a fine fortification, ready-made, for our kingdom.

The dinner ended. Louis, in company with his daughter,

his physician, and the Grand Provost, and followed by an escort of soldiery, proceeded to Hotel de Poitiers, where, as he expected, he found the Sire de Saint-Vallier, who awaited his wife, perhaps to make away with her.

"Monsieur," said the King, "I believe I commanded you to leave with all possible haste. Bid your wife farewell, and make for the frontier. You shall have an escort of honor. As for your instructions and letters of credit, they will await you at Venice."

Louis gave orders, coupled with some secret instructions, to a lieutenant of the Scottish Guard, to take a troop and escort the ambassador as far as Venice. Saint-Vallier left in great haste, after bestowing on his wife a cold kiss that he would have liked to make a fatal one.

When the Countess had re-entered her home, the King went over to Malmaison, keenly desirous of fathoming the gloomy farce that had been enacted under the torconnier's roof, and flattering himself, that as King he had perspicacity enough to unearth the secrets of thieves.

Cornélius looked at his master's attendants not without some misgivings.

"Are all these people mixed up in the ceremony?" said he in an undertone.

Louis could hardly repress a smile on witnessing the dismay of the miser and his sister.

"Nay, reassure yourself, my compère," he replied. "They sup with me in my house, and we will proceed with the inquiry unaided. I am so good a detective that I wager ten thousand crowns I can find the criminal for you."

"Find him, sire, and let the wager go."

They proceeded to the strong room where the broker had put his treasures. Arrived there, the King was shown the casket which had contained the jewels of the Elector of Bavaria, then the chimney by which the supposed thief had descended. But Louis readily proved to Cornélius the falsity of his suspicions: there was no soot on the hearth where, sooth to say, a fire was rarely kindled, and no trace of climbing in

the flue. Moreover, the chimney was located from without on an almost inaccessible portion of the roof. Finally, after two hours of scrutiny distinguished by the sagacity that marked the distrustful nature of Louis, it was clearly demonstrated that no one could have made his way into the vault. No mark of violence was found either on the interior of the locks or on the iron coffers containing the gold, the silver, and the other valuables pledged by wealthy debtors.

"If the thief opened this casket," said Louis, "why did he take nothing more than the Bavarian jewels? On what account did he respect this strand of pearls? A remarkable rascal!"

At this reflection the miserable torçonnier blanched. The King and he looked at each other for a moment.

"Well, sire, what was the thief doing then, that you have taken under your protection? He was at large during the night."

"If you cannot find that out, my good friend, I advise you to remain ever in ignorance of it. It is one of my secrets."

"Then the devil lurks under my roof!" said the miser piteously.

At any other time the King probably would have smiled at the exclamation. But he was lost in thought, glancing at Maitre Cornélius as though he would pierce his very soul—a look habitual with men of talent and of authority. The Brabantian was in fear lest he had offended his redoubtable liege.

"Angel or fiend, I hold the malefactor!" cried Louis suddenly. "If you are robbed to-night, I shall know to-morrow who did it. Summon that old fright whom you call sister."

Cornelius was on the point of hesitating about leaving the King alone in his treasure-room; but he sallied forth, undone by the bitter smile that flitted across Louis' livid lips. However, despite his confidence, he lost no time in returning, followed by the old maid.

"Have you any flour?" asked the King

"Certainly, we have laid in our supply for the winter," she replied.

"Well, produce it."

"What do you want with our flour, sire?" she exclaimed in alarm, but without any regard for the royal presence, like all who are a prey to some ruling passion.

"Old fool, will you do what our gracious master bids?" cried Cornélius. "Does not the King need the flour?"

"What is the use of buying flour!" grumbled she out on the landing. "Ah, my good flour!"

She turned and said to the King.

"Sire, is it your royal wish to inspect my flour?"

At last she reappeared armed with one of those linen sacks that from time immemorial have served in Touraine to carry or bring back from market nuts or fruit or grain. The sack was about half filled with flour, which the housekeeper opened and displayed timidly to the King, the while darting swift, restless looks, by which old maids seem to wish to hurl venom upon all mankind.

"It sells for six sous a measure," she said.

"What matters that!" replied the King; "strew it over the floor. Above all, be careful to spread it evenly as though it were a fall of snow."

The old maid did not understand him. This proposition astounded her more than if the world had come to an end.

"My flour, sire! on the floor—but——"

Maitre Cornélius began to grasp, but vaguely, the plan of the King. He seized the sack and sifted out its contents. The old maid shuddered, but she reached after the bag. When her brother restored it to her she disappeared, sighing dismally. Cornélius took a dust brush and began on one side of the room to spread out the flour like a layer of snow, from which he receded followed by the King, who appeared to be greatly amused by this operation. When they had gotten to the door, Louis said:

"Are there duplicate keys for that lock?"

"No, sire."

The King examined the mechanism of the door, which was strengthened by huge plates and bars of iron. This armor

bordered and protected the lock, whose peculiar key was kept by Cornelius.

After looking over everything Louis sent for Tristan, and bade him post, that night, some of his guards with the utmost secrecy in the mulberry-trees on the levee, and on the battlements of neighboring houses; and to array his escort to accompany him back to Le Plessis, to give the impression that he was not supping with Maître Cornelius. Then he impressed it upon the miser to close his windows so carefully that not a single ray of light should escape, and to set an informal repast, in order to remove the idea that the King was spending the night there.

The King left in state by way of the quay, and returned secretly with two attendants by the door of the rampart to the foreconner. All had been managed so well that the neighbors, the townspeople, and the court believed that the King had decided to return to Le Plessis, and would perhaps sup with his treasurer the next evening. Cornelius' sister confirmed this belief by purchasing some green sauce from the shop of a reputable maker who dwelt hard by the *quarroi aux herbes*, since known as the *carroi de Beaune*, from the superb white marble fountain that the ill-fated Semblançay (Jacques de Beaune) brought from Italy to ornament the chief city of his native land.

About eight o'clock at night, while the King supped in company with his physician, and Cornelius, and the captain of the Scottish Guard, telling of sport in store, and forgetting that he was Louis XI. sick nigh unto death, the most profound silence brooded; passers-by, even a thief, would have taken Mallemaison for a deserted dwelling.

"I hope," smiled the King, "that my crony will be robbed this particular night, so that my curiosity shall be appeased. By the bye, my lords, no one is to leave his room till morning, without my express permission, under penalty of severe punishment."

Thereupon everybody went to bed.

The following morning Louis was the first to leave his room.

He directed his steps toward Cornélius' treasury. However, he was only moderately surprised to see the tracks of a large foot on the stairway and in the halls. Carefully avoiding these valuable imprints, he went to the vault door and found it locked, without any sign of violence. He studied the direction of the steps, but as they gradually grew fainter and ended by leaving not the least trace, he found it impossible to detect the place where the thief had escaped.

"Ah! my compère," exclaimed the King to Cornélius, "you have been beautifully and well robbed."

Upon hearing this, the Brabantian emerged in visible stupefaction. Louis pointed out the foot-prints on the floor; and, while examining them afresh, the King glanced to look at the miser's slippers, and recognized the type of sole whose imprints were placed on the flooring.

He said never a word, and repressed a smile upon thought of all the innocent men who had been hanged.

The miser straightway went to his treasure. The King commanded him to make with his foot a fresh mark opposite those already there. Cornélius was convinced that the thief was none other than himself.

"The pearl necklace is missing!" cried Cornélius, "there is some sorcery here, for I never left my room."

"We shall soon find out," said the King, rendered still more thoughtful by the evident good faith of his treasurer.

Whereupon he summoned the sentries and asked them:

"My good fellows, what saw you during the night?"

"Ah, sire! a magical sight!" said the lieutenant. "Your treasurer came down the wall like a cat, and so lightly that we mistook him at first for a shadow."

"*It!*" ejaculated Cornélius, who thereafter remained erect and silent like a man bereft of his senses.

"You may go, you others," said the King to the archers, "and tell MM. Conyngham, Coyetier, Bridoré, and Tristan that they may leave their rooms and come here.

"You have incurred the pain of death," he continued coldly to Cornélius, who luckily did not hear him; "you have at least ten souls to answer for."

Here Louis allowed a faint smile to escape him, and paused.

"But reassure yourself," he resumed, noting the strange pallor that had overspread the miser's face; "you were better bled than killed. And in consideration of some goodly ransom paid into my coffers, you may be able to escape the clutches of the law. But if you do not speedily erect at least a chapel in honor of the Virgin, you are like to meet an accounting severe and heating throughout all eternity."

"Twelve hundred and thirty plus eighty-seven thousand crowns make thirteen hundred and seventeen thousand crowns," replied Corrélius mechanically, lost in his calculating. "Thirteen hundred and seventeen thousand crowns absounded!"

"He must have buried them in some hiding-place," said the King, who was commencing to look upon the sum as a royal find. "That is what drew him continually to this place; he seemed gold."

Just then Coyetier entered. Observing Corrélius' attitude, he watched him knowingly while the King related the adventure.

"Sire," replied the physician, "there is nothing supernatural in this affair. Our torçonner has the habit of walking in his sleep. It is the third case of this singular malady I have met with. If it may please you, to witness its effects, you may see this old man walk along the edge of a roof without danger any night that the attack seizes him. In the two men I have previously observed, I have remarked a curious connection between the trend of this nocturnal life and their business or day-time occupation."

"Ah! Maitre Coyetier, you are a scholar!"

"Am I not your physician?" said the doctor, superciliously.

At this reply Louis betrayed a gesture customary with him when he had struck a good idea—a gesture of quickly pushing his hat back.

"In cases of this kind," continued Coyetier, "persons transact business while asleep. As this one is not averse to hoard-

ing, he readily falls in with his pet habit. Moreover, he is subject to an attack at any time during the day that he happens to fear for his treasure."

"What a treasure!" cried the King with an oath.

"Where is it?" demanded Cornélius, who, by a peculiar trick of nature, had heard the remarks of the physician and the King, while almost swallowed up by his meditations and misfortunes.

"Ah!" replied Coyetier with a diabolical cackle, "somnia-bulists have no memory of their deeds and doings when they awake."

"You may go," said the King.

As soon as Louis was alone with his compère, he looked him over with a dry chuckle.

"Master Hoogworst," said he, bowing, "all the treasures that lie buried in France's soil are the King's."

"Aye, my liege lord, all is yours, and you are likewise the absolute master of our lives and our fortunes. But until now you have shown merey, and have taken no more than you found necessary."

"Hearken, my friend: if I help you to recover this treasure, you can boldly and fearlessly divide with me!"

"Nay, sire, I would rather not divide it, but present it to you entire after my death. But what is your scheme?"

"It is only to spy upon you in person while you make your nocturnal journeys. Another than myself would be afraid."

"Ah, sire!" replied Cornélius, casting himself at the King's feet, "you are the only man in the realm to whom I would trust this duty, and I shall do my utmost to prove my gratefulness for the kindness you have shown your servant, by exerting every effort to consummate the marriage of the heiress of Burgundy with Monseigneur the Dauphin. That would be a splendid treasure, not so much of crowns but of domains to round out the glory of your crown."

"Tut, tut, Fleming, you are betraying me!" said the King, contracting his brows, "or you have served me ill."

"How, sire, can you doubt my devotion—you who are the only men I love?"

"Such words!" said the King, turning on Cornélius. "You ought not to have awaited this occasion to offer your services. You barter your influence, *Pasques-Dieu!* to me, Louis the Eleventh. Are you then the master and I the slave?"

"Ah, sire!" responded the old torçonner, "I wished to surprise you by news through a communication I had arranged with people at Ghent; I am now awaiting its confirmation by Oosterlinck's apprentice. But what has become of him?"

"Enough!" said the King. "Another mistake. I do not care to have any one interfere, without my knowledge, in my affairs. Enough! I must think all this over."

Maitre Cornélius regained the agility of youth to hasten to his sister in the lower hall.

"Ah! Jeanne, dear heart, we have somewhere here a hoard where I have stowed thirteen hundred thousand crowns. It is I, I, who am the thief!"

Jeanne Hoogworst arose from the stool and sprang to her feet as though the seat she had quitted were red-hot iron. The shock was so violent for an old maid accustomed for many years to attenuate herself by voluntary abstinence, that she shook in every fibre and felt a dreadful pain in her back. She became pallid by degrees, and her face, in which it was so hard to discern emotion among the wrinkles, became distorted while her brother was telling her of the malady of which he was the victim, and the strange situation wherein they both were placed.

"King Louis and I," he concluded, "have just been lying to each other as badly as two vendors of fairy-tales. Do you understand, my child, if he follows me, he alone will possess the secret of the treasure. The King is the only one in the world that can spy on my nightly journeys. I am not sure whether the King's conscience—nigh as he is to death—could resist thirteen hundred and seventeen thousand crowns. We must forestall him and send all our treasures to Ghent; and you alone——"

Cornélius stopped abruptly with the air of weighing the heart of the sovereign, who at the age of twenty-two had

dreamed of parricide. When the goldsmith had judged Louis, he rose up quickly like one pressed to flee from danger. At this movement, his sister, too feeble or too high-strung for such a crisis, fell headlong. She was dead.

Maitre Cornélius seized her, and shook her violently, saying:

"There is too much to do to die. Afterwards you will have plenty of time. Oh, it is all over. The old ape never could do the right thing!"

He closed her eyes and laid her on the floor. Then there surged back over him all the good and noble sentiments hidden in the depths of his soul, and half-forgetful of his unknown treasure, he murmured sadly:

"My poor comrade, then! I've lost you at last—you who understood me so well! Ah, you were my real treasure. My treasure lies here. Gone with you is my tranquillity—gone my affections. If you but knew how much could be gained by living only two more nights, you would not have died, if for no reason than to please me, poor little one! Hist! Jeanne,—thirteen hundred and seventeen thousand crowns! Ah! if that will not arouse her—no—she is dead!"

After this outburst he sat down and said no more, but two large tears trickled down his withered cheeks. Then sighing heavily, he locked the room and returned to the King.

Louis was struck by the grief imprinted on the visage of his old friend.

"What is this?" he asked.

"Alas, my liege, misfortunes never come singly. My sister is dead. She preceded me below"—pointing downward with a fearful gesture.

"Enough!" cried Louis, who did not like to speak of death.

"I make you my heir. I care for nothing more. Here are my keys. Hang me if you will,—take everything—ransack my house; it is full of gold. I give all to you."

"Come, come, comrade," replied the King, half-touched by the spectacle of this peculiar anguish, "we will hunt for your treasure together, some fine night, and the sight of all that

wealth will give you renewed heart. I shall return this week."

"As it may please you, sire."

At this reply, Louis, who had gone a few steps towards his chamber door, turned sharply.

The two men looked at each other with an expression that no brush nor word could describe.

"Adieu, comrade," said the King at length, in a brusque tone, straightening his cap.

"May the Lord and the Virgin Mary preserve you!" replied the torçonnier humbly, attending the King.

After a friendship of long duration these two had discovered a barrier between them, raised by distrust and money, although they had always agreed on matters of money and distrust. But they understood each other so well, they knew the peculiarities of each other to such extent, that the King could guess from Cornélius' accent, when he uttered the imprudent, "As it may please you, sire," the repugnance that his visits would thereafter cause the miser, just as the latter appreciated the declaration of war in the King's "Adieu, comrade."

So Louis and his treasurer parted company somewhat in doubt as to the course each should hold to the other henceforth. The monarch knew the Brabantian's secret; but the other, by his business dealings, could assure the success of the most splendid conquest that ever King of France had made—that of the domains of Burgundy, which at that time excited the cupidity of every sovereign in Europe. The marriage of the celebrated Marguerite depended somewhat upon the influence of the people of Ghent and Flanders round about. The money and sympathy of Cornélius would have noteworthy effect in furthering the negotiation begun by Desquerdes, the general to whom Louis had entrusted the command of the army encamped on the Belgian frontier.

These two master foxes were therefore like duelists whose strength has been checkmated by fate.

Whether it was because the King's health had failed from that morning, or because Cornélius aided in getting Mar-

guerite of Burgundy to France, whither she finally arrived at Amboise in July, 1438, to wed the Dauphin in the chapel of the château, the King never raised the question of fine upon his treasurer, and no trial took place: they remained on terms of half-hostile friendliness.

Fortunately for the torçonner, it was rumored in Tours that his sister was the author of the thefts and that she had been secretly put to death by Tristan. Otherwise, had the facts been known, the entire town would have risen up to destroy Malemaison before the King could have found time to defend it.

But if all the historic suppositions relative to the King's dilatoriness have any foundation, such was certainly not the case in regard to Maître Cornelius Hoogworst. The miser spent the first days after that fatal morning in constant toil. He tore back and forth, like a wild beast shut up in a cage, sniffing for gold in every corner of the house. He studied the crannies, he inspected the walls, he sought his board in the trees in the garden, he looked in the cellars, on the turret-roofs, at the ground, and in the sky. Frequently he would stand motionless for hours at a time, looking at everything, beholding nothing. Invoking the magic of the trance and the power of sorcery, he endeavored to pierce space and matter. He was continually lost in overpowering thought, devoured by a desire that gnawed at his vitals, but tortured still more grievously by the recurring pain of his duel with self, since his passion for gold had turned upon itself. It was a species of frustrated suicide which united all the pangs of life and death.

Never had vice so completely wrought its own ruin, for the miser who rashly locks himself within the subterranean vault where lies his gold, has, like Sardanapalus, the pleasure of dying in its midst. Maître Cornelius, at once the robber and the robbed, holding the clue neither to the one nor to the other, possessed and did not possess his treasures—a torture quite new, quite strange, but none the less terrible. At times, almost unmindful, he left open the little bars of his door, when

passers-by could see the emaciated figure bolt upright in the middle of his neglected garden, completely motionless, glaring fixedly at the prying ones with an unbearable gleam that froze them with fear.

If, by chance, he wandered in the streets of Tours, one would have taken him for a stranger; he never knew where he was, nor whether he basked in sunlight or moonshine. Very often he asked his way from people he met, thinking himself in Ghent, and appearing ever to seek for his lost treasure. That idea the most virile and the most essential of all that sway the human mind—the idea by which a man establishes his identity by creating a being apart from himself and fictitious, but which he calls his *property*—that inner demon was sinking each instant his sharp talons deeper into Cornélius' heart.

Then, in the midst of all this torment, fear would arise with all the emotions that follow in its train. Two men, in fact, possessed his secret—the secret that he himself did not know. Either Louis or Coyetier could post sentries to spy out his wanderings during his sleep, and thus discover the unknown chasm into which he had thrown his wealth, mingled with the blood of so many innocent men. For remorse was awakened at the same time with fear.

To keep his riches from the clutches of other hands, while he was alive, he exercised at first the most scrupulous care to ward off his slumbers. His business relations enabled him to procure the most powerful anti-narcotics. His nights of wakefulness must have been frightful; alone he struggled against the night, silence, remorse, fear, and every other thought that man has most vividly personified, instinctively, perhaps, obeying a true moral law still devoid of actual proof.

In a word, this man so powerful, this heart hardened by a life of politics and business, this genius of no historic record, was to succumb to the horrors of an inquisition set up by his own hands. Overcome by some thought more poignant than all he had resisted hitherto, he cut his throat with a razor.

His death occurred almost simultaneously with that of the King, and in consequence Malemaison was pillaged by the populace. Certain old folk of the country of Touraine have claimed that a tax-collector named Bohier found the treasure and employed it to begin the construction of Chenonceaux, a castle so magnificent that, despite the wealth of succeeding monarchs, and the taste of Diane de Poitiers and of her rival Catherine de' Medici, it still remains unfinished.

Fortunately for Marie de Sassenage, the Sire de Saint-Vallier died, as is well known, while away as ambassador. The branch, however, did not become extinct. After the Count's departure, the Countess bore a son whose career is famous in the annals of France, during the reign of Francis I. He was succeeded by his daughter, the celebrated Diane de Poitiers, the natural great-granddaughter of Louis XI. She it was who became the illegitimate wife and well-beloved mistress of Henry II. : since love and illegitimacy were hereditary in that noble family.

CHÂTEAU DE SACHÉ. *November and December, 1631.*

MOUNT ALLISON UNIVERSITY

THE ELIXIR OF LIFE

TO THE READER

At the very outset of the writer's literary career, a friend, long since dead, gave him the subject of this Study. Later on he found the same story in a collection published about the beginning of the present century. To the best of his belief, it is some stray fancy of the brain of Hoffmann of Berlin; probably it appeared in some German almanac, and was omitted in the published editions of his collected works. The *Comédie Humaine* is sufficiently rich in original creations for the author to own to this innocent piece of plagiarism; when, like the worthy La Fontaine, he has told unwittingly, and after his own fashion, a tale already related by another. This is not one of the hoaxes in vogue in the year 1830, when every author wrote his "tale of horror" for the amusement of young ladies. When you have read the account of Don Juan's decorous parricide, try to picture to yourself the part which would be played under very similar circumstances by honest folk who, in this nineteenth century, will take a man's money and undertake to pay him a life annuity on the faith of a chill, or let a house to an ancient lady for the term of her natural life! Would they be for resuscitating their clients? I should dearly like a connoisseur in consciences to consider how far there is a resemblance between a Don Juan and fathers who marry their children to great expectations. Does humanity, which, according to certain philosophers, is making progress, look on the art of waiting for dead men's shoes as a step in the right direction? To this art we owe several honorable professions, which

open up ways of living on death. There are people who rely entirely on an expected demise; who brood over it, crouching each morning upon a corpse, that serves again for their pillow at night. To this class belong bishops' coadjutors, cardinals' supernumeraries, *toutiniers*, and the like. Add to the list many delicately scrupulous persons eager to buy landed property beyond their means, who calculate with dry logic and in cold blood the probable duration of the life of a father or of a step-mother, some old man or woman of eighty or ninety, saying to themselves, "I shall be sure to come in for it in three years' time, and then—" A murderer is less loathsome to us than a spy. The murderer may have acted on a sudden mad impulse; he may be penitent and amend; but a spy is always a spy, night and day, in bed, at table, as he walks abroad; his villeness pervades every moment of his life. Then what must it be to live when every moment of your life is tainted with murder? And have we not just admitted that a host of human creatures in our midst are led by our laws, customs, and usages to dwell without ceasing on a fellow-creature's death? There are men who put the weight of a coffin into their deliberations as they bargain for Cashmere shawls for their wives, as they go up the staircase of a theatre, or think of going to the Bouffons, or of setting up a carriage; who are murderers in thought when dear ones, with the irresistible charm of innocence, hold up childish foreheads to be kissed with a "Good-night, father!" Hourly they meet the gaze of eyes that they would fain close for ever, eyes that still open each morning to the light, like Belvidero's in this Study. God alone knows the number of those who are parricides in thought. Picture to yourself the state of mind of a man who must pay a life annuity to some old woman whom he scarcely knows; both live in the country with a brook between them, both sides are free to hate cordially, without offending against the social conventions that require two brothers to wear a mask if the older

will succeed to the entail, and the other to the fortune of a younger son. The whole civilization of Europe turns upon the principle of hereditary succession as upon a pivot; it would be madness to subvert the principle; but could we not, in an age that prides itself upon its mechanical inventions, perfect this essential portion of the social machinery?

If the author has preserved the old-fashioned style of address *To the Reader* before a work wherein he endeavors to represent all literary forms, it is for the purpose of making a remark that applies to several of the Studies, and very specially to this. Every one of his compositions has been based upon ideas more or less novel, which, as it seemed to him, needed literary expression; he can claim priority for certain forms and for certain ideas which have since passed into the domain of literature, and have there, in some instances, become common property; so that the date of the first publication of each Study cannot be a matter of indifference to those of his readers who would fain do him justice.

Reading brings us unknown friends, and what friend is like a reader? We have friends in our own circle who read nothing of ours. The author hopes to pay his debt, by dedicating this work *Dile ignotis*.

ONE winter evening, in a princely palace at Ferrara, Don Juan Belvidero was giving a banquet to a prince of the house of Este. A banquet in those times was a marvelous spectacle which only royal wealth or the power of a mighty lord could furnish forth. Seated about a table lit up with perfumed tapers, seven laughter-loving women were interchanging sweet talk. The white marble of the noble works of art about them stood out against the red stucco walls, and made strong contrasts with the rich Turkey carpets. Clad in satin, glittering with gold, and covered with gems less brilliant than their eyes, each told a tale of energetic passions as diverse

as their styles of beauty. They differed neither in their ideas nor in their language; but the expression of their eyes—their glances, occasional gestures, or the tones of their voices supplied a commentary, dissolute, wanton, melancholy, or satirical, to their words.

One seemed to be saying—"The frozen heart of age might kindle at my beauty."

Another—"I love to lounge upon cushions, and think with rapture of my adorers."

A third, a neophyte at these banquets, was inclined to blush. "I feel remorse in the depths of my heart! I am a Catholic, and afraid of hell. But I love you, I love you so that I can sacrifice my hereafter to you."

The fourth drained a cup of Chian wine. "Give me a joyous life!" she cried; "I begin life afresh each day with the dawn. Forgetful of the past, with the intoxication of yesterday's rapture still upon me, I drink deep of life—a whole lifetime of pleasure and of love!"

The woman who sat next to Juan Belvidero looked at him with a feverish glitter in her eyes. She was silent. Then—"I should need no hired bravo to kill my lover if he forsook me!" she cried at last, and laughed, but the marvelously wrought gold comfit box in her fingers was crushed by her convulsive clutch.

"When are you to be Grand Duke?" asked the sixth. There was the frenzy of a Bacchante in her eyes, and her teeth gleamed between the lips parted with a smile of cruel glee.

"Yes, when is that father of yours going to die?" asked the seventh, throwing her bonnet at Don Juan with bewitching playfulness. It was a childish girl who spoke, and the speaker was wont to make sport of sacred things.

"Oh! don't talk about it," cried Don Juan, the young and handsome giver of the banquet. "There is but one eternal father, and, as ill luck will have it, he is mine."

The seven Ferrarese, Don Juan's friends, the Prince himself, gave a cry of horror. Two hundred years later, in the days of Louis XV, people of taste would have laughed at

this witticism. Or was it, perhaps, that at the outset of an orgy there is a certain unwonted lucidity of mind? Despite the taper light, the clamor of the senses, the gleam of gold and silver, the fumes of wine, and the exquisite beauty of the women, there may perhaps have been in the depths of the revelers' hearts some struggling glimmer of reverence for things divine and human, until it was drowned in glowing floods of wine! Yet even then the flowers had been crushed, eyes were growing dull, and drunkenness, in Rabelais' phrase, had "taken possession of them down to their sandals."

During that brief pause a door opened; and as once the Divine presence was revealed at Belshazzar's feast, so now it seemed to be manifest in the apparition of an old white-haired servant, who tottered in, and looked sadly from under knitted brows at the revelers. He gave a withering glance at the garlands, the golden cups, the pyramids of fruit, the dazzling lights of the banquet, the flushed scared faces, the hues of the cushions pressed by the white arms of the women.

"My lord, your father is dying!" he said; and at those solemn words, uttered in hollow tones, a veil of crape seemed to be drawn over the wild mirth.

Don Juan rose to his feet with a gesture to his guests that might be rendered by, "Excuse me; this kind of thing does not happen every day."

Does it so seldom happen that a father's death surprises youth in the full-blown splendor of life, in the midst of the mad riot of an orgy? Death is as unexpected in his caprice as a court-san in her disdain; but death is truer—Death has never forsaken any man.

Don Juan closed the door of the banqueting-hall; and as he went down the long gallery, through the cold and darkness, he strove to assume an expression in keeping with the part he had to play; he had thrown off his mirthful mood, as he had thrown down his table napkin, at the first thought of this *rôle*. The night was dark. The mute servitor, his guide to the chamber where the dying man lay, lighted the way so dimly that Death, aided by cold, silence, and dark-

ness, and it may be by a reaction of drunkenness, could send some sober thoughts through the spendthrift's soul. He examined his life, and became thoughtful, like a man involved in a lawsuit on his way to the Court.

Bartolommeo Belvidero, Don Juan's father, was an old man of ninety, who had devoted the greatest part of his life to business pursuits. He had acquired vast wealth in many a journey in magical Eastern lands, and knowledge, so it was said, more valuable than the gold and diamonds, which had almost ceased to have any value for him.

"I would give more to have a tooth in my head than for a ruby," he would say at times with a smile. The indulgent father used to hear Don Juan's story of this and that wild freak of youth. "So long as these follies amuse you, dear boy——" he would say laughingly, as he lavished money on his son. Age never took such pleasure in the sight of youth; the fond father did not remember his own decaying powers while he looked on that brilliant young life.

Bartolommeo Belvidero, at the age of sixty, had fallen in love with an angel of peace and beauty. Don Juan had been the sole fruit of this late and short-lived love. For fifteen years the widower had mourned the loss of his beloved Juana; and to this sorrow of age, his son and his numerous household had attributed the strange habits that he had contracted. He had shut himself up in the least comfortable wing of his palace, and very seldom left his apartments; even Don Juan himself must first ask permission before seeing his father. If this hermit, unbound by vows, came or went in his palace or in the streets of Ferrara, he walked as if he were in a dream, wholly engrossed, like a man at strife with a memory, or a wrestler with some thought.

The young Don Juan might give princely banquets, the palace might echo with clamorous mirth, horses pawed the ground in the courtyards, pages quarreled and flung dice upon the stairs, but Bartolommeo ate his seven ounces of bread daily and drank water. A fowl was occasionally dressed for him, simply that the black poodle, his faithful companion,

might have the bones. Bartolommeo never complained of the noise. If huntsmen's horns and baying dogs disturbed his sleep during his illness, he only said, "Ah! Don Juan has come back again." Never on earth has there been a father so little exacting and so indulgent; and, in consequence, young Belvidero, accustomed to treat his father unceremoniously, had all the faults of a spoiled child. He treated old Bartolommeo as a wilful courtesan treats an elderly adorer; buying indemnity for insolence with a smile, sending good-humor, submitting to be loved.

Don Juan, beholding scene after scene of his younger years, saw that it would be a difficult task to find his father's indulgence at fault. Some new-born remorse stirred the depths of his heart; he felt almost ready to forgive this father now about to die for having lived so long. He had an accession of filial piety, like a thief's return in thought to honesty at the prospect of a million adroitly stolen.

Before long Don Juan had crossed the lofty, chilly suite of rooms in which his father lived; the penetrating influences of the damp close air, the mustiness diffused by old tapestries and presses thickly covered with dust had passed into him, and now he stood in the old man's antiquated room, in the repulsive presence of the deathbed, beside a dying fire. A flickering lamp on a Gothic table sent broad uncertain shafts of light, fainter or brighter, across the bed, so that the dying man's face seemed to wear a different look at every moment. The bitter wind whistled through the crannies of the ill-fitting casements; there was a smothered sound of snow lashing the windows. The harsh contrast of these sights and sounds with the scenes which Don Juan had just quitted was so sudden that he could not help shuddering. He turned cold as he came towards the bed; the lamp flared in a sudden vehement gust of wind and lighted up his father's face; the features were wasted and distorted; the skin that cleaved to their bony outlines had taken wan livid hues, all the more ghastly by force of contrast with the white pillows on which he lay. The muscles about the toothless mouth had con-

tracted with pain and drawn apart the lips; the moans that issued between them with appalling energy found an accompaniment in the howling of the storm without.

In spite of every sign of coming dissolution, the most striking thing about the dying face was its incredible power. It was no ordinary spirit that wrestled there with Death. The eyes glared with strange fixity of gaze from the cavernous sockets hollowed by disease. It seemed as if Bartolommeo sought to kill some enemy sitting at the foot of his bed by the intent gaze of dying eyes. That steady remorseless look was the more appalling because the head that lay upon the pillow was passive and motionless as a skull upon a doctor's table. The outlines of the body, revealed by the coverlet, were no less rigid and stiff; he lay there as one dead, save for those eyes. There was something automatic about the moaning sounds that came from the mouth. Don Juan felt something like shame that he must be brought thus to his father's bedside, wearing a courtesan's bouquet, redolent of the fragrance of the banqueting-chamber and the fumes of wine.

"You were enjoying yourself!" the old man cried as he saw his son.

Even as he spoke the pure high notes of a woman's voice, sustained by the sound of the viol on which she accompanied her song, rose above the rattle of the storm against the casements, and floated up to the chamber of death. Don Juan stopped his ears against the barbarous answer to his father's speech.

"I bear you no grudge, my child," Bartolommeo went on.

The words were full of kindness, but they hurt Don Juan; he could not pardon this heart-searching goodness on his father's part.

"What a remorseful memory for me!" he cried, hypocritically.

"Poor Juanino," the dying man went on, in a smothered voice, "I have always been so kind to you, that you could not surely desire my death?"

"Oh, if it were only possible to keep on here by giving up a part of my own life!" cried Don Juan.

("We can always *say* this sort of thing," the spendthrift thought; "it is as if I laid the whole world at my mistress' feet.")

The thought had scarcely crossed his mind when the old poodle barked. Don Juan shivered; the response was so intelligent that he fancied the dog must have understood him.

"I was sure that I could count upon you, my son!" cried the dying man. "I shall live. So be it; you shall be satisfied. I shall live, but without depriving you of a single day of your life."

"He is raving," thought Don Juan. Aloud he added, "Yes, dearest father, yes; you shall live, of course, as long as I live, for your image will be for ever in my heart."

"It is not that kind of life that I mean," said the old noble, summoning all his strength to sit up in bed; for a thrill of doubt ran through him, one of those suspicions that come into being under a dying man's pillow. "Listen, my son," he went on, in a voice grown weak with that last effort, "I have no more wish to give up life than you to give up wine and mistresses, horses and hounds, and hawks and gold——"

"I can well believe it," thought the son; and he knelt down by the bed and kissed Bartolommeo's cold hands. "But, father, my dear father," he added aloud, "we must submit to the will of God."

"I am God!" muttered the dying man.

"Do not blaspheme!" cried the other, as he saw the menacing expression on his father's face. "Beware what you say; you have received extreme unction, and I should be inconsolable if you were to die before my eyes in mortal sin."

"Will you listen to me?" cried Bartolommeo, and his mouth twitched.

Don Juan held his peace; an ugly silence prevailed. Yet above the muffled sound of the beating of the snow against the windows rose the sounds of the beautiful voice and the viol in unison, far off and faint as the dawn. The dying man smiled.

"Thank you," he said, "for bringing those singing voices and the music, a banquet, young and lovely women with fair faces and dark tresses, all the pleasure of life! Bid them wait for me; for I am about to begin life anew."

"The delirium is at its height," said Don Juan to himself.

"I have found out a way of coming to life again," the speaker went on. "There, just look in that table drawer, press the spring hidden by the griffin, and it will fly open."

"I have found it, father."

"Well, then, now take out a little phial of rock crystal."

"I have it."

"I have spent twenty years in——" but even as he spoke the old man felt how very near the end had come, and summoned all his dying strength to say, "As soon as the breath is out of me, rub me all over with that liquid, and I shall come to life again."

"There is very little of it," his son remarked.

Though Bartolommeo could no longer speak, he could still hear and see. When those words dropped from Don Juan, his head turned with appalling quickness, his neck was twisted like the throat of some marble statue which the sculptor had condemned to remain stretched out for ever, the wide eyes had come to have a ghastly fixity.

He was dead, and in death he lost his last and sole illusion.

He had sought a shelter in his son's heart, and it had proved to be a sepulchre, a pit deeper than men dig for their dead. The hair on his head had risen and stiffened with horror, his agonized glance still spoke. He was a father rising in just anger from his tomb, to demand vengeance at the throne of God.

"There! it is all over with the old man!" cried Don Juan.

He had been so interested in holding the mysterious phial to the lamp, as a drinker holds up the wine-bottle at the end of a meal, that he had not seen his father's eyes fade. The cowering poodle looked from his master to the elixir,

ju- Don Juan himself glanced again and again from his father to the flask. The lamplight flickered. There was a deep silence; the viol was mute. Juan Belvidero thought that he saw his father stir, and trembled. The changeless gaze of those accusing eyes frightened him; he closed them hastily, as he would have closed a loose shutter swayed by the wind of an autumn night. He stood there motionless, lost in a world of thought.

Suddenly the silence was broken by a shrill sound like the creaking of a rusty spring. It startled Don Juan; he all but dropped the phial. A sweat, colder than the blade of a dagger, issued through every pore. It was only a piece of clock-work, a wooden cock that sprang out and crowed three times, an ingenious contrivance by which the learned of that epoch were wont to be awakened at the appointed hour to begin the labors of the day. Through the windows there came already a flush of dawn. The thing, composed of wood, and cords, and wheels, and pulleys, was more faithful in its service than he in his duty to Bartolommeo—he, a man with that peculiar piece of human mechanism within him that we call a heart.

Don Juan the sceptic shut the flask again in the secret drawer in the Gothic table—he meant to run no more risks of losing the mysterious liquid.

Even at that solemn moment he heard the murmur of a crowd in the gallery, a confused sound of voices, of stifled laughter and light footfalls, and the rustling of silks—the sounds of a band of revelers struggling for gravity. The door opened, and in came the Prince and Don Juan's friends, the seven courtesans, and the singers, disheveled and wild like dancers surprised by the dawn, when the tapers that have burned through the night struggle with the sunlight.

They had come to offer the customary condolence to the young heir.

"Oho! is poor Don Juan really taking this seriously?" said the Prince in Brambilla's ear.

"Well, his father was very good," she returned.

But Don Juan's night-thoughts had left such unmistak-

able traces on his features, that the crew was awed into silence. The men stood motionless. The women, with wine-parched lips and cheeks marbled with kisses, knelt down and began a prayer. Don Juan could scarce help trembling when he saw splendor and mirth and laughter and song and youth and beauty and power bowed in reverence before Death. But in those times, in that adorable Italy of the sixteenth century, religion and revelry went hand in hand; and religious excess became a sort of debauch, and a debauch a religious rite!

The Prince grasped Don Juan's hand affectionately, then when all faces had simultaneously put on the same grimace—half-gloomy, half-indifferent—the whole masque disappeared, and left the chamber of death empty. It was like an allegory of life.

As they went down the staircase, the Prince spoke to Rivabarella: "Now, who would have taken Don Juan's impiety for a boast? He loves his father."

"Did you see that black dog?" asked La Brambilla.

"He is enormously rich now," sighed Bianca Cavatolino.

"What is that to me?" cried the proud Veronese (she who had crushed the confit-box).

"What does it matter to you, forsooth?" cried the Duke. "With his money he is as much a prince as I am."

At first Don Juan was swayed hither and thither by countless thoughts, and wavered between two decisions. He took counsel with the gold heaped up by his father, and returned in the evening to the chamber of death, his whole soul brimming over with hideous selfishness. He found all his household busy there. "His lordship" was to lie in state to-morrow; all Ferrara would flock to behold the wonderful spectacle; and the servants were busy decking the room and the couch on which the dead man lay. At a sign from Don Juan all his people stopped, dumfounded and trembling.

"Leave me alone here," he said, and his voice was changed, "and do not return until I leave the room."

When the footsteps of the old servitor, who was the last to go, echoed but faintly along the paved gallery, Don Juan

hastily locked the door, and, sure that he was quite alone, "Let us try," he said to himself.

Bartolommeo's body was stretched on a long table. The embalmers had laid a sheet over it, to hide from all eyes the dreadful spectacle of a corpse so wasted and shrunken that it seemed like a skeleton, and only the face was uncovered. This mummy-like figure lay in the middle of the room. The limp clinging linen lent itself to the outlines it shrouded—so sharp, bony, and thin. Large violet patches had already begun to spread over the face; the embalmers' work had not been finished too soon.

Don Juan, strong as he was in his scepticism, felt a tremor as he opened the magic crystal flask. When he stood over that face, he was trembling so violently, that he was actually obliged to wait for a moment. But Don Juan had acquired an early familiarity with evil; his morals had been corrupted by a licentious court, a reflection worthy of the Duke of Urbino crossed his mind, and it was a keen sense of curiosity that goaded him into boldness. The devil himself might have whispered the words that were echoing through his brain, *Moisten one of the eyes with the liquid!* He took up a linen cloth, moistened it sparingly with the precious fluid, and passed it lightly over the right eyelid of the corpse. The eye unclosed.

"Aha!" said Don Juan. He gripped the flask tightly, as we clutch in dreams the branch from which we hang suspended over a precipice.

For the eye was full of life. It was a young child's eye set in a death's head; the light quivered in the depths of its youthful liquid brightness. Shaded by the long dark lashes, it sparkled like the strange lights that travelers see in lonely places in winter nights. The eye seemed as if it would fain dart fire at Don Juan; he saw it thinking, upbraiding, condemning, uttering accusations, threatening doom; it cried aloud, and gnashed upon him. All anguish that shakes human souls was gathered there; supplications the most tender, the wrath of kings, the love in a girl's heart pleading with the

headsman; then, and after all these, the deeply searching glance a man turns on his fellows as he mounts the last step of the scaffold. Life so dilated in this fragment of life that Don Juan shrank back; he walked up and down the room, he dared not meet that gaze, but he saw nothing else. The ceiling and the hangings, the whole room was sown with living points of fire and intelligence. Everywhere those gleaming eyes haunted him.

"He might very likely have lived another hundred years!" he cried involuntarily. Some diabolical influence had drawn him to his father, and again he gazed at that luminous spark. The eyelid closed and opened again abruptly; it was like a woman's sign of assent. It was an intelligent movement. If a voice had cried "Yes!" Don Juan could not have been more startled.

"What is to be done?" he thought.

He nerved himself to try to close the white eyelid. In vain.

"Kill it? That would perhaps be parricide," he debated with himself.

"Yes," the eye said, with a strange sardonic quiver of the lid.

"Aha!" said Don Juan to himself, "here is witchcraft at work!" And he went closer to crush the thing. A great tear trickled over the hollow cheeks, and fell on Don Juan's hand.

"It is scalding!" he cried. He sat down. The struggle exhausted him; it was as if, like Jacob of old, he was wrestling with an angel.

At last he rose. "So long as there is no blood——" he muttered.

Then, summoning all the courage needed for a coward's crime, he extinguished the eye, pressing it with the linen cloth, turning his head away. A terrible groan startled him. It was the poor poodle, who died with a long-drawn howl.

"Could the brute have been in the secret?" thought Don Juan, looking down at the faithful creature.

Don Juan Belvidero was looked upon as a dutiful son. He reared a white marble monument on his father's tomb, and employed the greatest sculptors of the time upon it. He did not recover perfect ease of mind till the day when his father knelt in marble before Religion, and the heavy weight of the stone had sealed the mouth of the grave in which he had laid the one feeling of remorse that sometimes flitted through his soul in moments of physical weariness.

He had drawn up a list of the wealth heaped up by the old merchant in the East, and he became a miser: had he not to provide for a second lifetime? His views of life were the more profound and penetrating; he grasped its significance, as a whole, the better, because he saw it across a grave. All men, all things, he analyzed once and for all; he summed up the Past, represented by its records; the Present in the law, its crystallized form; the Future, revealed by religion. He took spirit and matter, and flung them into his crucible, and found—Nothing. Thenceforward he became DON JUAN.

At the outset of his life, in the prime of youth and the beauty of youth, he knew the illusions of life for what they were; he despised the world, and made the utmost of the world. His felicity could not have been of the bourgeois kind, rejoicing in periodically recurrent *bonilli*, in the comforts of a warming-pan, a lamp of a night, and a new pair of slippers once a quarter. Nay, rather he seized upon existence as a monkey snatches a nut, and after a long toying with it, proceeds deftly to strip off the mere husks to reach the savory kernel within.

Poetry and the sublime transports of passion scarcely reached ankle-depth with him now. He in nowise fell into the error of strong natures who flatter themselves now and again that little souls will believe in a great soul, and are willing to barter their own lofty thoughts of the future for the small change of our life-annuity ideas. He, even as they, had he chosen, might well have walked with his feet on the earth and his head in the skies; but he liked better to

sit on earth, to wither the soft, fresh fragrant lips of a woman with kisses, for, like Death, he devoured everything without scruple as he passed; he would have full fruition; he was an Oriental lover, seeking prolonged pleasures easily obtained. He sought nothing but a woman in women, and cultivated cynicism, until it became with him a habit of mind. When his mistress, from the couch on which she lay, soared and was lost in regions of ecstatic bliss, Don Juan followed suit, earnest, expansive, serious as any German student. But he said I, while she, in the transports of intoxication, said We. He understood to admiration the art of abandoning himself to the influence of a woman; he was always clever enough to make her believe that he trembled like some boy fresh from college before his first partner at a dance, when he asks her, "Do you like dancing?" But, no less, he could be terrible at need, could unsheathe a formidable sword and make short work of Commandants. Banter lurked beneath his simplicity, mocking laughter behind his tears—for he had tears at need, like any woman nowadays who says to her husband, "Give me a carriage, or I shall go into a consumption."

For the merchant the world is a bale of goods or a mass of circulating bills; for most young men it is a woman, and for a woman here and there it is a man; for a certain order of mind it is a salon, a coterie, a quarter of the town, or some single city; but Don Juan found his world in himself.

This model of grace and dignity, this captivating wit, moored his bark by every shore; but wherever he was led he was never carried away, and was only steered in a course of his own choosing. The more he saw, the more he doubted. He watched men narrowly, and saw how, beneath the surface, courage was often rashness; and prudence, cowardice; generosity, a clever piece of calculation; justice, a wrong; delicacy, pusillanimity; honesty, a *modus vivendi*; and by some strange dispensation of fate, he must see that those who at heart were really honest, scrupulous, just, generous, prudent, or brave were held cheaply by their fellow-men.

"What a cold-blooded jest!" said he to himself. "It was not devised by a God."

From that time forth he renounced a better world, and never uncovered himself when a Name was pronounced, and for him the carved saints in the churches became works of art. He understood the mechanism of society too well to clash wantonly with its prejudices; for, after all, he was not as powerful as the executioner, but he evaded social laws with the wit and grace so well rendered in the scene with M. Dimanche. He was, in fact, Molière's Don Juan, Goethe's Faust, Byron's Manfred, Mathurin's Melmoth—great allegorical figures drawn by the greatest men of genius in Europe, to which Mozart's harmonies, perhaps, do no more justice than Rossini's lyre. Terrible allegorical figures that shall endure as long as the principle of evil existing in the heart of man shall produce a few copies from century to century. Sometimes the type becomes half-human when incarnate as a Mirabeau, sometimes it is an inarticulate force in a Bonaparte, sometimes it overwhelms the universe with irony as a Rabelais; or, yet again, it appears when a Maréchal de Richelieu elects to laugh at human beings instead of scoffing at things, or when one of the most famous of our ambassadors goes a step further and scoffs at both men and things. But the profound genius of Juan Belvidero anticipated and resumed all these. All things were a jest to him. His was the life of a mocking spirit. All men, all institutions, all realities, all ideas were within its scope. As for eternity, after half an hour of familiar conversation with Pope Julius II. he had said, laughing:

"If it is absolutely necessary to make a choice, I would rather believe in God than in the Devil; power combined with goodness always offers more resources than the spirit of Evil can boast."

"Yes; still God requires repentance in this present world——"

"So you always think of your indulgences," returned Don Juan Belvidero. "Well, well, I have another life in reserve in which to repent of the sins of my previous existence."

"Oh, if you regard old age in that light," cried the Pope, "you are in danger of canonization——"

"After your elevation to the Papacy nothing is incredible." And they went to watch the workmen who were building the huge basilica dedicated to Saint Peter.

"Saint Peter, as the man of genius who laid the foundation of our double power," the Pope said to Don Juan, "deserves this monument. Sometimes, though, at night, I think that a deluge will wipe all this out as with a sponge, and it will be all to begin over again."

Don Juan and the Pope began to laugh; they understood each other. A fool would have gone on the morrow to amuse himself with Julius II. in Raphael's studio or at the delicious Villa Madama; not so Belvidero. He went to see the Pope as pontiff, to be convinced of any doubts that he (Don Juan) entertained. Over his cups the Rovere would have been capable of denying his own infallibility and of commenting on the Apocalypse.

Nevertheless, this legend has not been undertaken to furnish materials for future biographies of Don Juan; it is intended to prove to honest folk that Belvidero did not die in a duel with stone, as some lithographers would have us believe.

When Don Juan Belvidero reached the age of sixty he settled in Spain, and there in his old age he married a young and charming Andalusian wife. But of set purpose he was neither a good husband nor a good father. He had observed that we are never so tenderly loved as by women to whom we scarcely give a thought. Doña Elvira had been devoutly brought up by an old aunt in a castle a few leagues from San Lucar in a remote part of Andalusia. She was a model of devotion and grace. Don Juan foresaw that this would be a woman who would struggle long against a passion before yielding, and therefore hoped to keep her virtuous until his death. It was a jest undertaken in earnest, a game of chess which he meant to reserve till his old age. Don Juan had learned wisdom from the mistakes made by his father

Bartolommeo; he determined that the least details of his life in old age should be subordinated to one object—the success of the drama which was to be played out upon his death-bed.

For the same reason the largest part of his wealth was buried in the cellars of his palace at Ferrara, whither he seldom went. As for the rest of his fortune, it was invested in a life annuity, with a view to give his wife and children an interest in keeping him alive; but this Machiavellian piece of foresight was scarcely necessary. His son, young Felipe Belvidero, grew up as a Spaniard as religiously conscientious as his father was irreligious, in virtue, perhaps, of the old rule, "A miser has a spendthrift son." The Abbot of San-Lucar was chosen by Don Juan to be the director of the consciences of the Duchess of Belvidero and her son Felipe. The ecclesiastic was a holy man, well shaped, and admirably well proportioned. He had fine dark eyes, a head like that of Tiberius, worn with fasting, bleached by an ascetic life, and, like all dwellers in the wilderness, was daily tempted. The noble lord had hopes, it may be, of despatching yet another monk before his term of life was out.

But whether because the Abbot was every whit as clever as Don Juan himself, or Doña Elvira possessed more discretion or more virtue than Spanish wives are usually credited with, Don Juan was compelled to spend his declining years beneath his own roof, with no more scandal under it than if he had been an ancient country parson. Occasionally he would take wife and son to task for negligence in the duties of religion, peremptorily insisting that they should carry out to the letter the obligations imposed upon the flock by the Court of Rome. Indeed, he was never so well pleased as when he had set the courtly Abbot discussing some case of conscience with Doña Elvira and Felipe.

At length, however, despite the prodigious care that the great magnifico, Don Juan Belvidero, took of himself, the days of decrepitude came upon him, and with those days the constant importunity of physical feebleness, an importunity all the more distressing by contrast with the wealth of memo-

ries of his impetuous youth and the sensual pleasures of middle age. The unbeliever who in the height of his cynical humor had been wont to persuade others to believe in laws and principles at which he scoffed, must repose nightly upon a *perhaps*. The great Duke, the pattern of good breeding, the champion of many a carouse, the proud ornament of Courts, the man of genius, the graceful winner of hearts that he had wrung as carelessly as a peasant twists an osier withe, was now the victim of a cough, of a ruthless sciatica, of an unmannerly gout. His teeth gradually deserted him, as at the end of an evening the fairest and best-dressed women take their leave one by one till the room is left empty and desolate. The active hands became palsy-stricken, the shapely legs tottered as he walked. At last, one night, a stroke of apoplexy caught him by the throat in its icy clutch. After that fatal day he grew morose and stern.

He would reproach his wife and son with their devotion, casting it in their teeth that the affecting and thoughtful care that they lavished so tenderly upon him was bestowed because they knew that his money was invested in a life annuity. Then Elvira and Felipe would shed bitter tears and redouble their caresses, and the wicked old man's insinuating voice would take an affectionate tone—"Ah, you will forgive me, will you not, dear friends, dear wife? I am rather a nuisance. Alas, Lord in heaven, how canst Thou use me as the instrument by which Thou provest these two angelic creatures? I who should be the joy of their lives am become their scourge . . ."

In this manner he kept them tethered to his pillow, blotting out the memory of whole months of fretfulness and unkindness in one short hour when he chose to display for them the ever-new treasures of his pinchbeck tenderness and charm of manner—a system of paternity that yielded him an infinitely better return than his own father's indulgence had formerly gained. At length his bodily infirmities reached a point when the task of laying him in bed became as difficult as the navigation of a felucca in the perils of an intricate channel. Then came the day of his death; and this brilliant

sceptic, whose mental faculties alone had survived the most dreadful of all destructions, found himself between his two special antipathies—the doctor and the confessor. But he was jovial with them. Did he not see a light gleaming in the future beyond the veil? The pall that is like lead for other men was thin and translucent for him; the light-footed, irresistible delights of youth danced beyond it like shadows.

It was on a beautiful summer evening that Don Juan felt the near approach of death. The sky of Spain was serene and cloudless; the air was full of the scent of orange-blossom; the stars shed clear, pure gleams of light; nature without seemed to give the dying man assurance of resurrection; a dutiful and obedient son sat there watching him with loving and respectful eyes. Towards eleven o'clock he desired to be left alone with this single-hearted being.

"Felipe," said the father, in tones so soft and affectionate that the young man trembled, and tears of gladness came to his eyes; never had that stern father spoken his name in such a tone. "Listen, my son," the dying man went on. "I am a great sinner. All my life long, however, I have thought of my death. I was once the friend of the great Pope Julius II.; and that illustrious Pontiff, fearing lest the excessive excitability of my senses should entangle me in mortal sin between the moment of my death and the time of my anointing with the holy oil, gave me a flask that contains a little of the holy water that once issued from the rock in the wilderness. I have kept the secret of this squandering of a treasure belonging to Holy Church, but I am permitted to reveal the mystery *in articulo mortis* to my son. You will find the flask in a drawer in that Gothic table that always stands by the head of the bed. . . . The precious little crystal flask may be of use yet again for you, dearest Felipe. Will you swear to me, by your salvation, to carry out my instructions faithfully?"

Felipe looked at his father, and Don Juan was too deeply learned in the lore of the human countenance not to die in

peace with that look as his warrant, as his own father had died in despair at meeting the expression in his son's eyes.

"You deserved to have a better father," Don Juan went on. "I dare to confess, my child, that while the reverend Abbot of San-Lucar was administering the Viaticum I was thinking of the incompatibility of the co-existence of two powers so infinite as God and the Devil——"

"Oh, father!"

"And I said to myself, when Satan makes his peace he ought surely to stipulate for the pardon of his followers, or he will be the veriest scoundrel. The thought haunted me; so I shall go to hell, my son, unless you carry out my wishes."

"Oh, quick; tell me quickly, father."

"As soon as I have closed my eyes," Don Juan went on, "and that may be in a few minutes, you must take my body before it grows cold and lay it on a table in this room. Then put out the lamp; the light of the stars should be sufficient. Take off my clothes, reciting *Aves* and *Paters* the while, raising your soul to God in prayer, and carefully anoint my lips and eyes with this holy water; begin with the face, and proceed successively to my limbs and the rest of my body; my dear son, the power of God is so great that you must be astonished at nothing."

Don Juan felt death so near, that he added in a terrible voice, "Be careful not to drop the flask."

Then he breathed his last gently in the arms of his son, and his son's tears fell fast over his sardonic, haggard features.

It was almost midnight when Don Felipe Belvidero laid his father's body upon the table. He kissed the sinister brow and the gray hair; then he put out the lamp.

By the soft moonlight that lit strange gleams across the country without, Felipe could dimly see his father's body, a vague white thing among the shadows. The dutiful son moistened a linen cloth with the liquid, and, absorbed in prayer, he anointed the revered face. A deep silence reigned. Felipe heard faint, indescribable rustlings; it was the breeze

in the tree-tops, he thought. But when he had moistened the right arm, he felt himself caught by the throat, a young strong hand held him in a tight grip—it was his father's hand! He shrieked aloud; the flask dropped from his hand and broke in pieces. The liquid evaporated; the whole household hurried into the room, holding torches aloft. That shriek had startled them, and filled them with as much terror as if the Trumpet of the Angel sounding on the Last Day had rung through earth and sky. The room was full of people, and a horror-stricken crowd beheld the fainting Felipe upheld by the strong arm of his father, who clutched him by the throat. They saw another thing, an unearthly spectacle—Don Juan's face grown young and beautiful as Antinous, with its dark hair and brilliant eyes and red lips, a head that made horrible efforts, but could not move the dead, wasted body.

An old servitor cried, "A miracle! a miracle!" and all the Spaniards echoed, "A miracle! a miracle!"

Doña Elvira, too pious to attribute this to magic, sent for the Abbot of San-Lucar; and the Prior beholding the miracle with his own eyes, being a clever man, and withal an Abbot desirous of augmenting his revenues, determined to turn the occasion to profit. He immediately gave out that Don Juan would certainly be canonized; he appointed a day for the celebration of the apotheosis in his convent, which thenceforward, he said, should be called the convent of San Juan of Lucar. At these words a sufficiently facetious grimace passed over the features of the late Duke.

The taste of the Spanish people for ecclesiastical solemnities is so well known, that it should not be difficult to imagine the religious pantomime by which the Convent of San-Lucar celebrated the translation of the *blessed Don Juan Belvidero* to the abbey-church. The tale of the partial resurrection had spread so quickly from village to village, that a day or two after the death of the illustrious nobleman the report had reached every place within fifty miles of San-Lucar, and it was as good as a play to see the roads covered already with crowds flocking in on all sides, their curiosity whetted

still further by the prospect of a *Te Deum* sung by torch-light. The old abbey church of San-Lucar, a marvelous building erected by the Moors, a mosque of Allah, which for three centuries had heard the name of Christ, could not hold the throng that poured in to see the ceremony. Hidalgos in their velvet mantles, with their good swords at their sides, swarmed like ants, and were so tightly packed in among the pillars that they had not room to bend the knees, which never bent save to God. Charming peasant girls, in the basquina that defines the luxuriant outlines of their figures, lent an arm to white-haired old men. Young men, with eyes of fire, walked beside aged crones in holiday array. Then came couples tremulous with joy, young lovers led thither by curiosity, newly-wedded folk; children timidly clasping each other by the hand. This throng, so rich in coloring, in vivid contrasts, laden with flowers, enameled like a meadow, sent up a soft murmur through the quiet night. Then the great doors of the church opened.

Late comers who remained without saw afar, through the three great open doorways, a scene of which the theatrical illusions of modern opera can give but a faint idea. The vast church was lighted up by thousands of candles, offered by saints and sinners alike eager to win the favor of this new candidate for canonization, and these self-commending illuminations turned the great building into an enchanted fairyland. The black archways, the shafts and capitals, the recessed chapels with gold and silver gleaming in their depths, the galleries, the Arab traceries, all the most delicate outlines of that delicate sculpture, burned in the excess of light like the fantastic figures in the red heart of a brazier. At the further end of the church, above that blazing sea, rose the high altar like a splendid dawn. All the glories of the golden lamps and silver candlesticks, of banners and tassels, of the shrines of the saints and votive offerings, paled before the gorgeous brightness of the reliquary in which Don Juan lay. The blasphemer's body sparkled with gems, and flowers, and crystal, with diamonds and gold, and plumes white as the wings of seraphim; they had set it up on the altar, where

the pictures of Christ had stood. All about him blazed a host of tall candles; the air quivered in the radiant light. The worthy Abbot of San-Lucar, in pontifical robes, with his mitre set with precious stones, his rochet and golden crozier, sat enthroned in imperial state among his clergy in the choir. Rows of impassive aged faces, silver-haired old men clad in fine linen albs, were grouped about him, as the saints who confessed Christ on earth are set by painters, each in his place, about the throne of God in heaven. The precentor and the dignitaries of the chapter, adorned with the gorgeous insignia of ecclesiastical vanity, came and went through the clouds of incense, like stars upon their courses in the firmament.

When the hour of triumph arrived, the bells awoke the echoes far and wide, and the whole vast crowd raised to God the first cry of praise that begins the *Te Deum*. A sublime cry! High, pure notes, the voices of women in ecstasy, mingled in it with the sterner and deeper voices of men; thousands of voices sent up a volume of sound so mighty, that the straining, groaning organ-pipes could not dominate that harmony. But the shrill sound of children's singing among the choristers, the reverberation of deep bass notes, awakened gracious associations, visions of childhood, and of man in his strength, and rose above that entrancing harmony of human voices blended in one sentiment of love.

Te Deum laudamus!

The chant went up from the black masses of men and women kneeling in the cathedral, like a sudden breaking out of light in darkness, and the silence was shattered as by a peal of thunder. The voices floated up with the clouds of incense that had begun to cast thin bluish veils over the fanciful marvels of the architecture, and the aisles were filled with splendor and perfume and light and melody. Even at the moment when that music of love and thanksgiving soared up to the altar, Don Juan, too well bred not to express his acknowledgments, too witty not to understand how to take a jest, bridled up in his reliquary, and responded with an appalling burst of laughter. Then the Devil having put him in

mind of the risk he was running of being taken for an ordinary man, a saint, a Boniface, a Pantaleone, he interrupted the melody of love by a yell, the thousand voices of hell joined in it. Earth blessed, Heaven banned. The church was shaken to its ancient foundations.

Te Deum laudamus! cried the many voices.

"Go to the devil, brute beasts that you are! *Dios! Dios! Garajos demonios!* Idiots! What fools you are with your dotard God!" and a torrent of imprecations poured forth like a stream of red-hot lava from the mouth of Vesuvius.

"Deus Sabaoth! . . . Sabaoth!" cried the believers.

"You are insulting the majesty of Hell," shouted Don Juan, gnashing his teeth. In another moment the living arm struggled out of the reliquary, and was brandished over the assembly in mockery and despair.

"The saint is blessing us," cried the old women, children, lovers, and the credulous among the crowd.

And note how often we are deceived in the homage we pay; the great man scoffs at those who praise him, and pays compliments now and again to those whom he laughs at in the depths of his heart.

Just as the Abbot, prostrate before the altar, was chanting *"Sancte Johannes, ora pro nobis!"* he heard a voice exclaim sufficiently distinctly: *"O cogliore!"*

"What can be going on up there?" cried the Sub-prior, as he saw the reliquary move.

"The saint is playing the devil," replied the Abbot.

Even as he spoke the living head tore itself away from the lifeless body, and dropped upon the sallow cranium of the officiating priest.

"Remember Doña Elvira!" cried the thing, with its teeth set fast in the Abbot's head.

The Abbot's horror-stricken shriek disturbed the ceremony; all the ecclesiastics hurried up and crowded about their chief.

"Idiot, tell us now if there is a God!" the voice cried, as the Abbot, bitten through the brain, drew his last breath.

li-
ed
ed
was

os!
our
rth
.
.
Don
ing
wer

ren,

we
ays
in

ing
aim

, as

the
the

ceeth

ony;
chief.
s the

