

Vernon Lee (1856-1935). "A Wicked Voice" (from *Hauntings. Fantastic Stories* (1890))

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To M.W., IN REMEMBRANCE OF THE LAST SONG AT PALAZZO BARBARO, *Chi ha inteso, intenda.*

They have been congratulating me again today upon being the only composer of our days—of these days of deafening orchestral effects and poetical quackery—who has despised the new-fangled nonsense of Wagner, and returned boldly to the traditions of Handel and Gluck and the divine Mozart, to the supremacy of melody and the respect of the human voice.

O cursed human voice, violin of flesh and blood, fashioned with the subtle tools, the cunning hands, of Satan! O execrable art of singing, have you not wrought mischief enough in the past, degrading so much noble genius, corrupting the purity of Mozart, reducing Handel to a writer of high-class singing-exercises, and defrauding the world of the only inspiration worthy of Sophocles and Euripides, the poetry of the great poet Gluck? Is it not enough to have dishonored a whole century in idolatry of that wicked and contemptible wretch the singer, without persecuting an obscure young composer of our days, whose only wealth is his love of nobility in art, and perhaps some few grains of genius?

And then they compliment me upon the perfection with which I imitate the style of the great dead masters; or ask me very seriously whether, even if I could gain over the modern public to this bygone style of music, I could hope to find singers to perform it. Sometimes, when people talk as they have been talking today, and laugh when I declare myself a follower of Wagner, I burst into a paroxysm of unintelligible, childish rage, and exclaim, "We shall see that some day!"

Yes; some day we shall see! For, after all, may I not recover from this strangest of maladies? It is still possible that the day may come when all these things shall seem but an incredible nightmare; the day when *Ogier the Dane* shall be completed, and men shall know whether I am a follower of the great master of the Future or the miserable singing-masters of the Past. I am but half-bewitched, since I am conscious of the spell that binds me. My old nurse, far off in Norway, used to tell me that were-wolves are ordinary men and women half their days, and that if, during that period, they become aware of their horrid transformation they may find the means to forestall it. May this not be the case with me? My reason, after all, is free, although my artistic inspiration be enslaved; and I can despise and loathe the music I am forced to compose, and the execrable power that forces me.

Nay, is it not because I have studied with the doggedness of hatred this corrupt and corrupting music of the Past, seeking for every little peculiarity of style and every biographical trifle merely to display its vileness, is it not for this presumptuous courage that I have been overtaken by such mysterious, incredible vengeance?

And meanwhile, my only relief consists in going over and over again in my mind the tale of my miseries. This time I will write it, writing only to tear up, to throw the manuscript unread into the fire. And yet, who knows? As the last charred pages shall crackle and slowly sink into the red embers, perhaps the spell may be broken, and I may possess once more my long-lost liberty, my vanished genius.

It was a breathless evening under the full moon, that implacable full moon beneath which, even more than beneath the dreamy splendor of noon-tide, Venice seemed to swelter in the midst of the waters, exhaling, like some great lily, mysterious influences, which make the brain swim and the heart faint—a moral malaria, distilled, as I thought, from those languishing melodies, those cooing vocalizations which I had found in the musty music-books of a century ago. I see that moonlight evening as if it were present. I see my fellow-lodgers of

that little artists' boarding-house. The table on which they lean after supper is strewn with bits of bread, with napkins rolled in tapestry rollers, spots of wine here and there, and at regular intervals chipped pepper-pots, stands of toothpicks, and heaps of those huge hard peaches which nature imitates from the marble-shops of Pisa. The whole *pension*-full is assembled, and examining stupidly the engraving which the American etcher has just brought for me, knowing me to be mad about eighteenth century music and musicians, and having noticed, as he turned over the heaps of penny prints in the square of San Polo, that the portrait is that of a singer of those days.

Singer, thing of evil, stupid and wicked slave of the voice, of that instrument which was not invented by the human intellect, but begotten of the body, and which, instead of moving the soul, merely stirs up the dregs of our nature! For what is the voice but the Beast calling, awakening that other Beast sleeping in the depths of mankind, the Beast which all great art has ever sought to chain up, as the archangel chains up, in old pictures, the demon with his woman's face? How could the creature attached to this voice, its owner and its victim, the singer, the great, the real singer who once ruled over every heart, be otherwise than wicked and contemptible? But let me try and get on with my story.

I can see all my fellow-boarders, leaning on the table, contemplating the print, this effeminate beau, his hair curled into *ailles de pigeon*, his sword passed through his embroidered pocket, seated under a triumphal arch somewhere among the clouds, surrounded by puffy Cupids and crowned with laurels by a bouncing goddess of fame. I hear again all the insipid exclamations, the insipid questions about this singer:—"When did he live? Was he very famous? Are you sure, Magnus, that this is really a portrait," &c. &c. And I hear my own voice, as if in the far distance, giving them all sorts of information, biographical and critical, out of a battered little volume called *The Theatre of Musical Glory; or, Opinions upon the most Famous Chapel-masters and Virtuosi of this Century*, by Father Prosdocimo Sabatelli, Barnalite, Professor of Eloquence at the College of Modena, and Member of the Arcadian Academy, under the pastoral name of Evander Lilybaean, Venice, 1785, with the approbation of the Superiors. I tell them all how this singer, this Balthasar Cesari, was nick-named Zaffirino because of a sapphire engraved with cabalistic signs presented to him one evening by a masked stranger, in whom wise folk recognized that great cultivator of the human voice, the devil; how much more wonderful had been this Zaffirino's vocal gifts than those of any singer of ancient or modern times; how his brief life had been but a series of triumphs, petted by the greatest kings, sung by the most famous poets, and finally, adds Father Prosdocimo, "courted (if the grave Muse of history may incline her ear to the gossip of gallantry) by the most charming nymphs, even of the very highest quality."

My friends glance once more at the engraving; more insipid remarks are made; I am requested—especially by the American young ladies—to play or sing one of this Zaffirino's favorite songs—"For of course you know them, dear Maestro Magnus, you who have such a passion for all old music. Do be good, and sit down to the piano." I refuse, rudely enough, rolling the print in my fingers. How fearfully this cursed heat, these cursed moonlight nights, must have unstrung me! This Venice would certainly kill me in the long-run! Why, the sight of this idiotic engraving, the mere name of that coxcomb of a singer, have made my heart beat and my limbs turn to water like a love-sick hobbledehoy.

After my gruff refusal, the company begins to disperse; they prepare to go out, some to have a row on the lagoon, others to saunter before the *cafés* at St. Mark's; family discussions arise, gruntings of fathers, murmurs of mothers, peals of laughing from young girls and young men. And the moon, pouring in by the wide-open windows, turns this old palace ballroom, nowadays an inn dining-room, into a lagoon, scintillating, undulating like the other lagoon, the real one, which stretches out yonder furrowed by invisible gondolas betrayed by the red prow-lights. At last the whole lot of them are on the move. I shall be able to get some quiet in

my room, and to work a little at my opera of *Ogier the Dane*. But no! Conversation revives, and, of all things, about that singer, that Zaffirino, whose absurd portrait I am crunching in my fingers.

The principal speaker is Count Alvise, an old Venetian with dyed whiskers, a great check tie fastened with two pins and a chain; a threadbare patrician who is dying to secure for his lanky son that pretty American girl, whose mother is intoxicated by all his mooning anecdotes about the past glories of Venice in general, and of his illustrious family in particular. Why, in Heaven's name, must he pitch upon Zaffirino for his mooning, this old duffer of a patrician?

"Zaffirino,—ah yes, to be sure! Balthasar Cesari, called Zaffirino," snuffles the voice of Count Alvise, who always repeats the last word of every sentence at least three times. "Yes, Zaffirino, to be sure! A famous singer of the days of my forefathers; yes, of my forefathers, dear lady!" Then a lot of rubbish about the former greatness of Venice, the glories of old music, the former Conservatoires, all mixed up with anecdotes of Rossini and Donizetti, whom he pretends to have known intimately. Finally, a story, of course containing plenty about his illustrious family:—"My great grand-aunt, the Procuratessa Vendramin, from whom we have inherited our estate of Mistrà, on the Brenta"—a hopelessly muddled story, apparently, fully of digressions, but of which that singer Zaffirino is the hero. The narrative, little by little, becomes more intelligible, or perhaps it is I who am giving it more attention.

"It seems," says the Count, "that there was one of his songs in particular which was called the 'Husbands' Air'—*L'Aria dei Marit*—because they didn't enjoy it quite as much as their better-halves.... My grand-aunt, Pisana Renier, married to the Procuratore Vendramin, was a patrician of the old school, of the style that was getting rare a hundred years ago. Her virtue and her pride rendered her unapproachable. Zaffirino, on his part, was in the habit of boasting that no woman had ever been able to resist his singing, which, it appears, had its foundation in fact—the ideal changes, my dear lady, the ideal changes a good deal from one century to another!—and that his first song could make any woman turn pale and lower her eyes, the second make her madly in love, while the third song could kill her off on the spot, kill her for love, there under his very eyes, if he only felt inclined. My grandaunt Vendramin laughed when this story was told her, refused to go to hear this insolent dog, and added that it might be quite possible by the aid of spells and infernal pacts to kill a *gentildonna*, but as to making her fall in love with a lackey—never! This answer was naturally reported to Zaffirino, who piqued himself upon always getting the better of any one who was wanting in deference to his voice. Like the ancient Romans, *parcere subjectis et debellare superbos*. You American ladies, who are so learned, will appreciate this little quotation from the divine Virgil. While seeming to avoid the Procuratessa Vendramin, Zaffirino took the opportunity, one evening at a large assembly, to sing in her presence. He sang and sang and sang until the poor grand-aunt Pisana fell ill for love. The most skilful physicians were kept unable to explain the mysterious malady which was visibly killing the poor young lady; and the Procuratore Vendramin applied in vain to the most venerated Madonnas, and vainly promised an altar of silver, with massive gold candlesticks, to Saints Cosmas and Damian, patrons of the art of healing. At last the brother-in-law of the Procuratessa, Monsignor Almorò Vendramin, Patriarch of Aquileia, a prelate famous for the sanctity of his life, obtained in a vision of Saint Justina, for whom he entertained a particular devotion, the information that the only thing which could benefit the strange illness of his sister-in-law was the voice of Zaffirino. Take notice that my poor grand-aunt had never condescended to such a revelation.

"The Procuratore was enchanted at this happy solution; and his lordship the Patriarch went to seek Zaffirino in person, and carried him in his own coach to the Villa of Mistrà, where the Procuratessa was residing.

"On being told what was about to happen, my poor grand-aunt went into fits of rage, which were succeeded immediately by equally violent fits of joy. However, she never forgot what

was due to her great position. Although sick almost unto death, she had herself arrayed with the greatest pomp, caused her face to be painted, and put on all her diamonds: it would seem as if she were anxious to affirm her full dignity before this singer. Accordingly she received Zaffirino reclining on a sofa which had been placed in the great ballroom of the Villa of Mistrà, and beneath the princely canopy; for the Vendramins, who had intermarried with the house of Mantua, possessed imperial fiefs and were princes of the Holy Roman Empire. Zaffirino saluted her with the most profound respect, but not a word passed between them. Only, the singer inquired from the Procuratore whether the illustrious lady had received the Sacraments of the Church. Being told that the Procuratessa had herself asked to be given extreme unction from the hands of her brother-in-law, he declared his readiness to obey the orders of His Excellency, and sat down at once to the harpsichord.

"Never had he sung so divinely. At the end of the first song the Procuratessa Vendramin had already revived most extraordinarily; by the end of the second she appeared entirely cured and beaming with beauty and happiness; but at the third air—the *Aria dei Mariti*, no doubt—she began to change frightfully; she gave a dreadful cry, and fell into the convulsions of death. In a quarter of an hour she was dead! Zaffirino did not wait to see her die. Having finished his song, he withdrew instantly, took post-horses, and traveled day and night as far as Munich. People remarked that he had presented himself at Mistrà dressed in mourning, although he had mentioned no death among his relatives; also that he had prepared everything for his departure, as if fearing the wrath of so powerful a family. Then there was also the extraordinary question he had asked before beginning to sing, about the Procuratessa having confessed and received extreme unction.... No, thanks, my dear lady, no cigarettes for me. But if it does not distress you or your charming daughter, may I humbly beg permission to smoke a cigar?"

And Count Alvisè, enchanted with his talent for narrative, and sure of having secured for his son the heart and the dollars of his fair audience, proceeds to light a candle, and at the candle one of those long black Italian cigars which require preliminary disinfection before smoking.

... If this state of things goes on I shall just have to ask the doctor for a bottle; this ridiculous beating of my heart and disgusting cold perspiration have increased steadily during Count Alvisè's narrative. To keep myself in countenance among the various idiotic commentaries on this cock-and-bull story of a vocal coxcomb and a vaporing great lady, I begin to unroll the engraving, and to examine stupidly the portrait of Zaffirino, once so renowned, now so forgotten. A ridiculous ass, this singer, under his triumphal arch, with his stuffed Cupids and the great fat winged kitchenmaid crowning him with laurels. How flat and vapid and vulgar it is, to be sure, all this odious eighteenth century!

But he, personally, is not so utterly vapid as I had thought. That effeminate, fat face of his is almost beautiful, with an odd smile, brazen and cruel. I have seen faces like this, if not in real life, at least in my boyish romantic dreams, when I read Swinburne and Baudelaire, the faces of wicked, vindictive women. Oh yes! he is decidedly a beautiful creature, this Zaffirino, and his voice must have had the same sort of beauty and the same expression of wickedness....

"Come on, Magnus," sound the voices of my fellow-boarders, "be a good fellow and sing us one of the old chap's songs; or at least something or other of that day, and we'll make believe it was the air with which he killed that poor lady."

"Oh yes! the *Aria dei Mariti*, the 'Husbands' Air,'" mumbles old Alvisè, between the puffs at his impossible black cigar. "My poor grand-aunt, Pisana Vendramin; he went and killed her with those songs of his, with that *Aria dei Mariti*."

I feel senseless rage overcoming me. Is it that horrible palpitation (by the way, there is a Norwegian doctor, my fellow-countryman, at Venice just now) which is sending the blood to my brain and making me mad? The people round the piano, the furniture, everything together seems to get mixed and to turn into moving blobs of color. I set to singing; the only thing

which remains distinct before my eyes being the portrait of Zaffirino, on the edge of that boarding-house piano; the sensual, effeminate face, with its wicked, cynical smile, keeps appearing and disappearing as the print wavers about in the draught that makes the candles smoke and gutter. And I set to singing madly, singing I don't know what. Yes; I begin to identify it: 'tis the *Biondina in Gondoleta*, the only song of the eighteenth century which is still remembered by the Venetian people. I sing it, mimicking every old-school grace; shakes, cadences, languishingly swelled and diminished notes, and adding all manner of buffooneries, until the audience, recovering from its surprise, begins to shake with laughing; until I begin to laugh myself, madly, frantically, between the phrases of the melody, my voice finally smothered in this dull, brutal laughter.... And then, to crown it all, I shake my fist at this long-dead singer, looking at me with his wicked woman's face, with his mocking, fatuous smile.

"Ah! you would like to be revenged on me also!" I exclaim. "You would like me to write you nice roulades and flourishes, another nice *Aria dei Mariti*, my fine Zaffirino!"

That night I dreamed a very strange dream. Even in the big half-furnished room the heat and closeness were stifling. The air seemed laden with the scent of all manner of white flowers, faint and heavy in their intolerable sweetness: tuberoses, gardenias, and jasmynes drooping I know not where in neglected vases. The moonlight had transformed the marble floor around me into a shallow, shining, pool. On account of the heat I had exchanged my bed for a big old-fashioned sofa of light wood, painted with little nosegays and sprigs, like an old silk; and I lay there, not attempting to sleep, and letting my thoughts go vaguely to my opera of *Ogier the Dane*, of which I had long finished writing the words, and for whose music I had hoped to find some inspiration in this strange Venice, floating, as it were, in the stagnant lagoon of the past. But Venice had merely put all my ideas into hopeless confusion; it was as if there arose out of its shallow waters a miasma of long-dead melodies, which sickened but intoxicated my soul. I lay on my sofa watching that pool of whitish light, which rose higher and higher, little trickles of light meeting it here and there, wherever the moon's rays struck upon some polished surface; while huge shadows waved to and fro in the draught of the open balcony.

I went over and over that old Norse story: how the Paladin, Ogier, one of the knights of Charlemagne, was decoyed during his homeward wanderings from the Holy Land by the arts of an enchantress, the same who had once held in bondage the great Emperor Caesar and given him King Oberon for a son; how Ogier had tarried in that island only one day and one night, and yet, when he came home to his kingdom, he found all changed, his friends dead, his family dethroned, and not a man who knew his face; until at last, driven hither and thither like a beggar, a poor minstrel had taken compassion of his sufferings and given him all he could give—a song, the song of the prowess of a hero dead for hundreds of years, the Paladin Ogier the Dane.

The story of Ogier ran into a dream, as vivid as my waking thoughts had been vague. I was looking no longer at the pool of moonlight spreading round my couch, with its trickles of light and looming, waving shadows, but the frescoed walls of a great saloon. It was not, as I recognized in a second, the dining-room of that Venetian palace now turned into a boarding-house. It was a far larger room, a real ballroom, almost circular in its octagon shape, with eight huge white doors surrounded by stucco moldings, and, high on the vault of the ceiling, eight little galleries or recesses like boxes at a theatre, intended no doubt for musicians and spectators. The place was imperfectly lighted by only one of the eight chandeliers, which revolved slowly, like huge spiders, each on its long cord. But the light struck upon the gilt stuccoes opposite me, and on a large expanse of fresco, the sacrifice of Iphigenia, with Agamemnon and Achilles in Roman helmets, lappets, and knee-breeches. It discovered also one of the oil panels let into the moldings of the roof, a goddess in lemon and lilac draperies, foreshortened over a great green peacock. Round the room, where the light reached, I could make out big yellow satin sofas and heavy gilded consoles; in the shadow of a corner was

what looked like a piano, and farther in the shade one of those big canopies which decorate the anterooms of Roman palaces. I looked about me, wondering where I was: a heavy, sweet smell, reminding me of the flavor of a peach, filled the place.

Little by little I began to perceive sounds; little, sharp, metallic, detached notes, like those of a mandolin; and there was united to them a voice, very low and sweet, almost a whisper, which grew and grew and grew, until the whole place was filled with that exquisite vibrating note, of a strange, exotic, unique quality. The note went on, swelling and swelling. Suddenly there was a horrible piercing shriek, and the thud of a body on the floor, and all manner of smothered exclamations. There, close by the canopy, a light suddenly appeared; and I could see, among the dark figures moving to and fro in the room, a woman lying on the ground, surrounded by other women. Her blond hair, tangled, full of diamond-sparkles which cut through the half-darkness, was hanging disheveled; the laces of her bodice had been cut, and her white breast shone among the sheen of jeweled brocade; her face was bent forwards, and a thin white arm trailed, like a broken limb, across the knees of one of the women who were endeavoring to lift her. There was a sudden splash of water against the floor, more confused exclamations, a hoarse, broken moan, and a gurgling, dreadful sound.... I awoke with a start and rushed to the window.

Outside, in the blue haze of the moon, the church and belfry of St. George loomed blue and hazy, with the black hull and rigging, the red lights, of a large steamer moored before them. From the lagoon rose a damp sea-breeze. What was it all? Ah! I began to understand: that story of old Count Alvise's, the death of his grand-aunt, Pisana Vendramin. Yes, it was about that I had been dreaming.

I returned to my room; I struck a light, and sat down to my writing-table. Sleep had become impossible. I tried to work at my opera. Once or twice I thought I had got hold of what I had looked for so long.... But as soon as I tried to lay hold of my theme, there arose in my mind the distant echo of that voice, of that long note swelled slowly by insensible degrees, that long note whose tone was so strong and so subtle.

There are in the life of an artist moments when, still unable to seize his own inspiration, or even clearly to discern it, he becomes aware of the approach of that long-invoked idea. A mingled joy and terror warn him that before another day, another hour have passed, the inspiration shall have crossed the threshold of his soul and flooded it with its rapture. All day I had felt the need of isolation and quiet, and at nightfall I went for a row on the most solitary part of the lagoon. All things seemed to tell that I was going to meet my inspiration, and I awaited its coming as a lover awaits his beloved.

I had stopped my gondola for a moment, and as I gently swayed to and fro on the water, all paved with moonbeams, it seemed to me that I was on the confines of an imaginary world. It lay close at hand, enveloped in luminous, pale blue mist, through which the moon had cut a wide and glistening path; out to sea, the little islands, like moored black boats, only accentuated the solitude of this region of moonbeams and wavelets; while the hum of the insects in orchards hard by merely added to the impression of untroubled silence. On some such seas, I thought, must the Paladin Ogier, have sailed when about to discover that during that sleep at the enchantress's knees centuries had elapsed and the heroic world had set, and the kingdom of prose had come.

While my gondola rocked stationary on that sea of moonbeams, I pondered over that twilight of the heroic world. In the soft rattle of the water on the hull I seemed to hear the rattle of all that armor, of all those swords swinging rusty on the walls, neglected by the degenerate sons of the great champions of old. I had long been in search of a theme which I called the theme of the "Prowess of Ogier;" it was to appear from time to time in the course of my opera, to develop at last into that song of the Minstrel, which reveals to the hero that he is one of a long-

dead world. And at this moment I seemed to feel the presence of that theme. Yet an instant, and my mind would be overwhelmed by that savage music, heroic, funereal.

Suddenly there came across the lagoon, cleaving, checkering, and fretting the silence with a lacework of sound even as the moon was fretting and cleaving the water, a ripple of music, a voice breaking itself in a shower of little scales and cadences and trills.

I sank back upon my cushions. The vision of heroic days had vanished, and before my closed eyes there seemed to dance multitudes of little stars of light, chasing and interlacing like those sudden vocalizations.

"To shore! Quick!" I cried to the gondolier.

But the sounds had ceased; and there came from the orchards, with their mulberry-trees glistening in the moonlight, and their black swaying cypress-plumes, nothing save the confused hum, the monotonous chirp, of the crickets.

I looked around me: on one side empty dunes, orchards, and meadows, without house or steeple; on the other, the blue and misty sea, empty to where distant islets were profiled black on the horizon.

A faintness overcame me, and I felt myself dissolve. For all of a sudden a second ripple of voice swept over the lagoon, a shower of little notes, which seemed to form a little mocking laugh.

Then again all was still. This silence lasted so long that I fell once more to meditating on my opera. I lay in wait once more for the half-caught theme. But no. It was not that theme for which I was waiting and watching with baited breath. I realized my delusion when, on rounding the point of the Giudecca, the murmur of a voice arose from the midst of the waters, a thread of sound slender as a moonbeam, scarce audible, but exquisite, which expanded slowly, insensibly, taking volume and body, taking flesh almost and fire, an ineffable quality, full, passionate, but veiled, as it were, in a subtle, downy wrapper. The note grew stronger and stronger, and warmer and more passionate, until it burst through that strange and charming veil, and emerged beaming, to break itself in the luminous facets of a wonderful shake, long, superb, triumphant.

There was a dead silence.

"Row to St. Mark's!" I exclaimed. "Quick!"

The gondola glided through the long, glittering track of moonbeams, and rent the great band of yellow, reflected light, mirroring the cupolas of St. Mark's, the lace-like pinnacles of the palace, and the slender pink belfry, which rose from the lit-up water to the pale and bluish evening sky.

In the larger of the two squares the military band was blaring through the last spirals of a *crescendo* of Rossini. The crowd was dispersing in this great open-air ballroom, and the sounds arose which invariably follow upon out-of-door music. A clatter of spoons and glasses, a rustle and grating of frocks and of chairs, and the click of scabbards on the pavement. I pushed my way among the fashionable youths contemplating the ladies while sucking the knob of their sticks; through the serried ranks of respectable families, marching arm in arm with their white frocked young ladies close in front. I took a seat before Florian's, among the customers stretching themselves before departing, and the waiters hurrying to and fro, clattering their empty cups and trays. Two imitation Neapolitans were slipping their guitar and violin under their arm, ready to leave the place.

"Stop!" I cried to them; "don't go yet. Sing me something—sing *La Camesella* or *Funiculi, funiculà*—no matter what, provided you make a row;" and as they screamed and scraped their utmost, I added, "But can't you sing louder, d—n you!—sing louder, do you understand?"

I felt the need of noise, of yells and false notes, of something vulgar and hideous to drive away that ghost-voice which was haunting me.

Again and again I told myself that it had been some silly prank of a romantic amateur, hidden in the gardens of the shore or gliding unperceived on the lagoon; and that the sorcery of

moonlight and sea-mist had transfigured for my excited brain mere humdrum roulades out of exercises of Bordogni or Crescentini.

But all the same I continued to be haunted by that voice. My work was interrupted ever and anon by the attempt to catch its imaginary echo; and the heroic harmonies of my Scandinavian legend were strangely interwoven with voluptuous phrases and florid cadences in which I seemed to hear again that same accursed voice.

To be haunted by singing-exercises! It seemed too ridiculous for a man who professedly despised the art of singing. And still, I preferred to believe in that childish amateur, amusing himself with warbling to the moon.

One day, while making these reflections the hundredth time over, my eyes chanced to light upon the portrait of Zaffirino, which my friend had pinned against the wall. I pulled it down and tore it into half a dozen shreds. Then, already ashamed of my folly, I watched the torn pieces float down from the window, wafted hither and thither by the sea-breeze. One scrap got caught in a yellow blind below me; the others fell into the canal, and were speedily lost to sight in the dark water. I was overcome with shame. My heart beat like bursting. What a miserable, unnerved worm I had become in this cursed Venice, with its languishing moonlights, its atmosphere as of some stuffy boudoir, long unused, full of old stuffs and potpourri!

That night, however, things seemed to be going better. I was able to settle down to my opera, and even to work at it. In the intervals my thoughts returned, not without a certain pleasure, to those scattered fragments of the torn engraving fluttering down to the water. I was disturbed at my piano by the hoarse voices and the scraping of violins which rose from one of those music-boats that station at night under the hotels of the Grand Canal. The moon had set. Under my balcony the water stretched black into the distance, its darkness cut by the still darker outlines of the flotilla of gondolas in attendance on the music-boat, where the faces of the singers, and the guitars and violins, gleamed reddish under the unsteady light of the Chinese-lanterns.

"*Jammo, jammo; jammo, jammo jà,*" sang the loud, hoarse voices; then a tremendous scrape and twang, and the yelled-out burden, "*Funiculi, funiculà; funiculi, funiculà; jammo, jammo, jammo, jammo, jammo jà.*"

Then came a few cries of "*Bis, Bis!*" from a neighboring hotel, a brief clapping of hands, the sound of a handful of coppers rattling into the boat, and the oar-stroke of some gondolier making ready to turn away.

"Sing the *Camesella*__," ordered some voice with a foreign accent.

"No, no! *Santa Lucia.*"

"I want the *Camesella.*"

"No! *Santa Lucia.* Hi! sing *Santa Lucia*—d'you hear?"

The musicians, under their green and yellow and red lamps, held a whispered consultation on the manner of conciliating these contradictory demands. Then, after a minute's hesitation, the violins began the prelude of that once famous air, which has remained popular in Venice—the words written, some hundred years ago, by the patrician Gritti, the music by an unknown composer—*La Biondina in Gondoleta*.

That cursed eighteenth century! It seemed a malignant fatality that made these brutes choose just this piece to interrupt me.

At last the long prelude came to an end; and above the cracked guitars and squeaking fiddles there arose, not the expected nasal chorus, but a single voice singing below its breath.

My arteries throbbed. How well I knew that voice! It was singing, as I have said, below its breath, yet none the less it sufficed to fill all that reach of the canal with its strange quality of tone, exquisite, far-fetched.

They were long-drawn-out notes, of intense but peculiar sweetness, a man's voice which had much of a woman's, but more even of a chorister's, but a chorister's voice without its limpidity and innocence; its youthfulness was veiled, muffled, as it were, in a sort of downy vagueness, as if a passion of tears withheld.

There was a burst of applause, and the old palaces re-echoed with the clapping. "Bravo, bravo! Thank you, thank you! Sing again—please, sing again. Who can it be?"

And then a bumping of hulls, a splashing of oars, and the oaths of gondoliers trying to push each other away, as the red prow-lamps of the gondolas pressed round the gaily lit singing-boat.

But no one stirred on board. It was to none of them that this applause was due. And while every one pressed on, and clapped and vociferated, one little red prow-lamp dropped away from the fleet; for a moment a single gondola stood forth black upon the black water, and then was lost in the night.

For several days the mysterious singer was the universal topic. The people of the music-boat swore that no one besides themselves had been on board, and that they knew as little as ourselves about the owner of that voice. The gondoliers, despite their descent from the spies of the old Republic, were equally unable to furnish any clue. No musical celebrity was known or suspected to be at Venice; and every one agreed that such a singer must be a European celebrity. The strangest thing in this strange business was, that even among those learned in music there was no agreement on the subject of this voice: it was called by all sorts of names and described by all manner of incongruous adjectives; people went so far as to dispute whether the voice belonged to a man or to a woman: every one had some new definition.

In all these musical discussions I, alone, brought forward no opinion. I felt a repugnance, an impossibility almost, of speaking about that voice; and the more or less commonplace conjectures of my friend had the invariable effect of sending me out of the room.

Meanwhile my work was becoming daily more difficult, and I soon passed from utter impotence to a state of inexplicable agitation. Every morning I arose with fine resolutions and grand projects of work; only to go to bed that night without having accomplished anything. I spent hours leaning on my balcony, or wandering through the network of lanes with their ribbon of blue sky, endeavoring vainly to expel the thought of that voice, or endeavoring in reality to reproduce it in my memory; for the more I tried to banish it from my thoughts, the more I grew to thirst for that extraordinary tone, for those mysteriously downy, veiled notes; and no sooner did I make an effort to work at my opera than my head was full of scraps of forgotten eighteenth century airs, of frivolous or languishing little phrases; and I fell to wondering with a bitter-sweet longing how those songs would have sounded if sung by that voice.

At length it became necessary to see a doctor, from whom, however, I carefully hid away all the stranger symptoms of my malady. The air of the lagoons, the great heat, he answered cheerfully, had pulled me down a little; a tonic and a month in the country, with plenty of riding and no work, would make me myself again. That old idler, Count Alvise, who had insisted on accompanying me to the physician's, immediately suggested that I should go and stay with his son, who was boring himself to death superintending the maize harvest on the mainland: he could promise me excellent air, plenty of horses, and all the peaceful surroundings and the delightful occupations of a rural life—"Be sensible, my dear Magnus, and just go quietly to Mistrà."

Mistrà—the name sent a shiver all down me. I was about to decline the invitation, when a thought suddenly loomed vaguely in my mind.

"Yes, dear Count," I answered; "I accept your invitation with gratitude and pleasure. I will start tomorrow for Mistrà."

The next day found me at Padua, on my way to the Villa of Mistrà. It seemed as if I had left an intolerable burden behind me. I was, for the first time since how long, quite light of heart. The tortuous, rough-paved streets, with their empty, gloomy porticoes; the ill-plastered palaces, with closed, discolored shutters; the little rambling square, with meager trees and stubborn grass; the Venetian garden-houses reflecting their crumbling graces in the muddy canal; the gardens without gates and the gates without gardens, the avenues leading nowhere; and the population of blind and legless beggars, of whining sacristans, which issued as by magic from between the flag-stones and dust-heaps and weeds under the fierce August sun, all this dreariness merely amused and pleased me. My good spirits were heightened by a musical mass which I had the good fortune to hear at St. Anthony's.

Never in all my days had I heard anything comparable, although Italy affords many strange things in the way of sacred music. Into the deep nasal chanting of the priests there had suddenly burst a chorus of children, singing absolutely independent of all time and tune; grunting of priests answered by squealing of boys, slow Gregorian modulation interrupted by jaunty barrel-organ pipings, an insane, insanely merry jumble of bellowing and barking, mewing and cackling and braying, such as would have enlivened a witches' meeting, or rather some mediaeval Feast of Fools. And, to make the grotesqueness of such music still more fantastic and Hoffmannlike, there was, besides, the magnificence of the piles of sculptured marbles and gilded bronzes, the tradition of the musical splendor for which St. Anthony's had been famous in days gone by. I had read in old travelers, Lalande and Burney, that the Republic of St. Mark had squandered immense sums not merely on the monuments and decoration, but on the musical establishment of its great cathedral of Terra Firma. In the midst of this ineffable concert of impossible voices and instruments, I tried to imagine the voice of Guadagni, the soprano for whom Gluck had written *Che faru senza Euridice*, and the fiddle of Tartini, that Tartini with whom the devil had once come and made music. And the delight in anything so absolutely, barbarously, grotesquely, fantastically incongruous as such a performance in such a place was heightened by a sense of profanation: such were the successors of those wonderful musicians of that hated eighteenth century!

The whole thing had delighted me so much, so very much more than the most faultless performance could have done, that I determined to enjoy it once more; and towards vesper-time, after a cheerful dinner with two bagmen at the inn of the Golden Star, and a pipe over the rough sketch of a possible cantata upon the music which the devil made for Tartini, I turned my steps once more towards St. Anthony's.

The bells were ringing for sunset, and a muffled sound of organs seemed to issue from the huge, solitary church; I pushed my way under the heavy leathern curtain, expecting to be greeted by the grotesque performance of that morning.

I proved mistaken. Vespers must long have been over. A smell of stale incense, a crypt-like damp filled my mouth; it was already night in that vast cathedral. Out of the darkness glimmered the votive-lamps of the chapels, throwing wavering lights upon the red polished marble, the gilded railing, and chandeliers, and plaqueing with yellow the muscles of some sculptured figure. In a corner a burning taper put a halo about the head of a priest, burnishing his shining bald skull, his white surplice, and the open book before him. "Amen" he chanted; the book was closed with a snap, the light moved up the apse, some dark figures of women rose from their knees and passed quickly towards the door; a man saying his prayers before a chapel also got up, making a great clatter in dropping his stick.

The church was empty, and I expected every minute to be turned out by the sacristan making his evening round to close the doors. I was leaning against a pillar, looking into the greyness of the great arches, when the organ suddenly burst out into a series of chords, rolling through the echoes of the church: it seemed to be the conclusion of some service. And above the organ rose the notes of a voice; high, soft, enveloped in a kind of downiness, like a cloud of incense,

and which ran through the mazes of a long cadence. The voice dropped into silence; with two thundering chords the organ closed in. All was silent. For a moment I stood leaning against one of the pillars of the nave: my hair was clammy, my knees sank beneath me, an enervating heat spread through my body; I tried to breathe more largely, to suck in the sounds with the incense-laden air. I was supremely happy, and yet as if I were dying; then suddenly a chill ran through me, and with it a vague panic. I turned away and hurried out into the open.

The evening sky lay pure and blue along the jagged line of roofs; the bats and swallows were wheeling about; and from the belfries all around, half-drowned by the deep bell of St. Anthony's, jangled the peel of the *Ave Maria*.

"You really don't seem well," young Count Alvise had said the previous evening, as he welcomed me, in the light of a lantern held up by a peasant, in the weedy back-garden of the Villa of Mistrà. Everything had seemed to me like a dream: the jingle of the horse's bells driving in the dark from Padua, as the lantern swept the acacia-hedges with their wide yellow light; the grating of the wheels on the gravel; the supper-table, illumined by a single petroleum lamp for fear of attracting mosquitoes, where a broken old lackey, in an old stable jacket, handed round the dishes among the fumes of onion; Alvise's fat mother gabbling dialect in a shrill, benevolent voice behind the bullfights on her fan; the unshaven village priest, perpetually fidgeting with his glass and foot, and sticking one shoulder up above the other. And now, in the afternoon, I felt as if I had been in this long, rambling, tumble-down Villa of Mistrà—a villa three-quarters of which was given up to the storage of grain and garden tools, or to the exercise of rats, mice, scorpions, and centipedes—all my life; as if I had always sat there, in Count Alvise's study, among the pile of undusted books on agriculture, the sheaves of accounts, the samples of grain and silkworm seed, the ink-stains and the cigar-ends; as if I had never heard of anything save the cereal basis of Italian agriculture, the diseases of maize, the peronospora of the vine, the breeds of bullocks, and the iniquities of farm laborers; with the blue cones of the Euganean hills closing in the green shimmer of plain outside the window.

After an early dinner, again with the screaming gabble of the fat old Countess, the fidgeting and shoulder-raising of the unshaven priest, the smell of fried oil and stewed onions, Count Alvise made me get into the cart beside him, and whirled me along among clouds of dust, between the endless glister of poplars, acacias, and maples, to one of his farms.

In the burning sun some twenty or thirty girls, in colored skirts, laced bodices, and big straw-hats, were threshing the maize on the big red brick threshing-floor, while others were winnowing the grain in great sieves. Young Alvise III. (the old one was Alvise II.: every one is Alvise, that is to say, Lewis, in that family; the name is on the house, the carts, the barrows, the very pails) picked up the maize, touched it, tasted it, said something to the girls that made them laugh, and something to the head farmer that made him look very glum; and then led me into a huge stable, where some twenty or thirty white bullocks were stamping, switching their tails, hitting their horns against the mangers in the dark. Alvise III. patted each, called him by his name, gave him some salt or a turnip, and explained which was the Mantuan breed, which the Apulian, which the Romagnolo, and so on. Then he bade me jump into the trap, and off we went again through the dust, among the hedges and ditches, till we came to some more brick farm buildings with pinkish roofs smoking against the blue sky. Here there were more young women threshing and winnowing the maize, which made a great golden Danaë cloud; more bullocks stamping and lowing in the cool darkness; more joking, fault-finding, explaining; and thus through five farms, until I seemed to see the rhythmical rising and falling of the flails against the hot sky, the shower of golden grains, the yellow dust from the winnowing-sieves on to the bricks, the switching of innumerable tails and plunging of innumerable horns, the glistening of huge white flanks and foreheads, whenever I closed my eyes.

"A good day's work!" cried Count Alvise, stretching out his long legs with the tight trousers riding up over the Wellington boots. "Mamma, give us some aniseed-syrup after dinner; it is an excellent restorative and precaution against the fevers of this country."

"Oh! you've got fever in this part of the world, have you? Why, your father said the air was so good!"

"Nothing, nothing," soothed the old Countess. "The only thing to be dreaded are mosquitoes; take care to fasten your shutters before lighting the candle."

"Well," rejoined young Alvise, with an effort of conscience, "of course there *are* fevers. But they needn't hurt you. Only, don' go out into the garden at night, if you don't want to catch them. Papa told me that you have fancies for moonlight rambles. It won't do in this climate, my dear fellow; it won't do. If you must stalk about at night, being a genius, take a turn inside the house; you can get quite exercise enough."

After dinner the aniseed-syrup was produced, together with brandy and cigars, and they all sat in the long, narrow, half-furnished room on the first floor; the old Countess knitting a garment of uncertain shape and destination, the priest reading out the newspaper; Count Alvise puffing at his long, crooked cigar, and pulling the ears of a long, lean dog with a suspicion of mange and a stiff eye. From the dark garden outside rose the hum and whirr of countless insects, and the smell of the grapes which hung black against the starlit, blue sky, on the trellis. I went to the balcony. The garden lay dark beneath; against the twinkling horizon stood out the tall poplars. There was the sharp cry of an owl; the barking of a dog; a sudden whiff of warm, enervating perfume, a perfume that made me think of the taste of certain peaches, and suggested white, thick, wax-like petals. I seemed to have smelt that flower once before: it made me feel languid, almost faint.

"I am very tired," I said to Count Alvise. "See how feeble we city folk become!"

But, despite my fatigue, I found it quite impossible to sleep. The night seemed perfectly stifling. I had felt nothing like it at Venice. Despite the injunctions of the Countess I opened the solid wooden shutters, hermetically closed against mosquitoes, and looked out.

The moon had risen; and beneath it lay the big lawns, the rounded tree-tops, bathed in a blue, luminous mist, every leaf glistening and trembling in what seemed a heaving sea of light. Beneath the window was the long trellis, with the white shining piece of pavement under it. It was so bright that I could distinguish the green of the vine-leaves, the dull red of the catalpa-flowers. There was in the air a vague scent of cut grass, of ripe American grapes, of that white flower (it must be white) which made me think of the taste of peaches all melting into the delicious freshness of falling dew. From the village church came the stroke of one: Heaven knows how long I had been vainly attempting to sleep. A shiver ran through me, and my head suddenly filled as with the fumes of some subtle wine; I remembered all those weedy embankments, those canals full of stagnant water, the yellow faces of the peasants; the word malaria returned to my mind. No matter! I remained leaning on the window, with a thirsty longing to plunge myself into this blue moonmist, this dew and perfume and silence, which seemed to vibrate and quiver like the stars that strewed the depths of heaven.... What music, even Wagner's, or of that great singer of starry nights, the divine Schumann, what music could ever compare with this great silence, with this great concert of voiceless things that sing within one's soul?

As I made this reflection, a note, high, vibrating, and sweet, rent the silence, which immediately closed around it. I leaned out of the window, my heart beating as though it must burst. After a brief space the silence was cloven once more by that note, as the darkness is cloven by a falling star or a firefly rising slowly like a rocket. But this time it was plain that the voice did not come, as I had imagined, from the garden, but from the house itself, from some corner of this rambling old villa of Mistrà.

Mistrà—Mistrà! The name rang in my ears, and I began at length to grasp its significance, which seems to have escaped me till then. "Yes," I said to myself, "it is quite natural." And with this odd impression of naturalness was mixed a feverish, impatient pleasure. It was as if I had come to Mistrà on purpose, and that I was about to meet the object of my long and weary hopes.

Grasping the lamp with its singed green shade, I gently opened the door and made my way through a series of long passages and of big, empty rooms, in which my steps re-echoed as in a church, and my light disturbed whole swarms of bats. I wandered at random, farther and farther from the inhabited part of the buildings.

This silence made me feel sick; I gasped as under a sudden disappointment.

All of a sudden there came a sound—chords, metallic, sharp, rather like the tone of a mandolin—close to my ear. Yes, quite close: I was separated from the sounds only by a partition. I fumbled for a door; the unsteady light of my lamp was insufficient for my eyes, which were swimming like those of a drunkard. At last I found a latch, and, after a moment's hesitation, I lifted it and gently pushed open the door. At first I could not understand what manner of place I was in. It was dark all round me, but a brilliant light blinded me, a light coming from below and striking the opposite wall. It was as if I had entered a dark box in a half-lighted theatre. I was, in fact, in something of the kind, a sort of dark hole with a high balustrade, half-hidden by an up-drawn curtain. I remembered those little galleries or recesses for the use of musicians or lookers-on—which exist under the ceiling of the ballrooms in certain old Italian palaces. Yes; it must have been one like that. Opposite me was a vaulted ceiling covered with gilt moldings, which framed great time-blackened canvases; and lower down, in the light thrown up from below, stretched a wall covered with faded frescoes. Where had I seen that goddess in lilac and lemon draperies foreshortened over a big, green peacock? For she was familiar to me, and the stucco Tritons also who twisted their tails round her gilded frame. And that fresco, with warriors in Roman cuirasses and green and blue lappets, and knee-breeches—where could I have seen them before? I asked myself these questions without experiencing any surprise. Moreover, I was very calm, as one is calm sometimes in extraordinary dreams—could I be dreaming?

I advanced gently and leaned over the balustrade. My eyes were met at first by the darkness above me, where, like gigantic spiders, the big chandeliers rotated slowly, hanging from the ceiling. Only one of them was lit, and its Murano-glass pendants, its carnations and roses, shone opalescent in the light of the guttering wax. This chandelier lighted up the opposite wall and that piece of ceiling with the goddess and the green peacock; it illumined, but far less well, a corner of the huge room, where, in the shadow of a kind of canopy, a little group of people were crowding round a yellow satin sofa, of the same kind as those that lined the walls. On the sofa, half-screened from me by the surrounding persons, a woman was stretched out: the silver of her embroidered dress and the rays of her diamonds gleamed and shot forth as she moved uneasily. And immediately under the chandelier, in the full light, a man stooped over a harpsichord, his head bent slightly, as if collecting his thoughts before singing.

He struck a few chords and sang. Yes, sure enough, it was the voice, the voice that had so long been persecuting me! I recognized at once that delicate, voluptuous quality, strange, exquisite, sweet beyond words, but lacking all youth and clearness. That passion veiled in tears which had troubled my brain that night on the lagoon, and again on the Grand Canal singing the *Biondina*, and yet again, only two days since, in the deserted cathedral of Padua. But I recognized now what seemed to have been hidden from me till then, that this voice was what I cared most for in all the wide world.

The voice wound and unwound itself in long, languishing phrases, in rich, voluptuous *rifiorituras*, all fretted with tiny scales and exquisite, crisp shakes; it stopped ever and anon, swaying as if panting in languid delight. And I felt my body melt even as wax in the sunshine,

and it seemed to me that I too was turning fluid and vaporous, in order to mingle with these sounds as the moonbeams mingle with the dew.

Suddenly, from the dimly lighted corner by the canopy, came a little piteous wail; then another followed, and was lost in the singer's voice. During a long phrase on the harpsichord, sharp and tinkling, the singer turned his head towards the dais, and there came a plaintive little sob. But he, instead of stopping, struck a sharp chord; and with a thread of voice so hushed as to be scarcely audible, slid softly into a long *cadenza*. At the same moment he threw his head backwards, and the light fell full upon the handsome, effeminate face, with its ashy pallor and big, black brows, of the singer Zaffirino. At the sight of that face, sensual and sullen, of that smile which was cruel and mocking like a bad woman's, I understood—I knew not why, by what process—that his singing *must* be cut short, that the accursed phrase *must* never be finished. I understood that I was before an assassin, that he was killing this woman, and killing me also, with his wicked voice.

I rushed down the narrow stair which led down from the box, pursued, as it were, by that exquisite voice, swelling, swelling by insensible degrees. I flung myself on the door which must be that of the big saloon. I could see its light between the panels. I bruised my hands in trying to wrench the latch. The door was fastened tight, and while I was struggling with that locked door I heard the voice swelling, swelling, rending asunder that downy veil which wrapped it, leaping forth clear, resplendent, like the sharp and glittering blade of a knife that seemed to enter deep into my breast. Then, once more, a wail, a death-groan, and that dreadful noise, that hideous gurgle of breath strangled by a rush of blood. And then a long shake, acute, brilliant, triumphant.

The door gave way beneath my weight, one half crashed in. I entered. I was blinded by a flood of blue moonlight. It poured in through four great windows, peaceful and diaphanous, a pale blue mist of moonlight, and turned the huge room into a kind of submarine cave, paved with moonbeams, full of shimmers, of pools of moonlight. It was as bright as at midday, but the brightness was cold, blue, vaporous, supernatural. The room was completely empty, like a great hayloft. Only, there hung from the ceiling the ropes which had once supported a chandelier; and in a corner, among stacks of wood and heaps of Indian-corn, whence spread a sickly smell of damp and mildew, there stood a long, thin harpsichord, with spindle-legs, and its cover cracked from end to end.

I felt, all of a sudden, very calm. The one thing that mattered was the phrase that kept moving in my head, the phrase of that unfinished cadence which I had heard but an instant before. I opened the harpsichord, and my fingers came down boldly upon its keys. A jingle-jangle of broken strings, laughable and dreadful, was the only answer.

Then an extraordinary fear overtook me. I clambered out of one of the windows; I rushed up the garden and wandered through the fields, among the canals and the embankments, until the moon had set and the dawn began to shiver, followed, pursued for ever by that jangle of broken strings.

People expressed much satisfaction at my recovery.

It seems that one dies of those fevers.

Recovery? But have I recovered? I walk, and eat and drink and talk; I can even sleep. I live the life of other living creatures. But I am wasted by a strange and deadly disease. I can never lay hold of my own inspiration. My head is filled with music which is certainly by me, since I have never heard it before, but which still is not my own, which I despise and abhor: little, tripping flourishes and languishing phrases, and long-drawn, echoing cadences.

O wicked, wicked voice, violin of flesh and blood made by the Evil One's hand, may I not even execrate thee in peace; but is it necessary that, at the moment when I curse, the longing to hear thee again should parch my soul like hell-thirst? And since I have satiated thy lust for

revenge, since thou hast withered my life and withered my genius, is it not time for pity? May I not hear one note, only one note of thine, O singer, O wicked and contemptible wretch?