The Lifted Veil

by George Eliot

Free public domain classic — Noveliopdf

The Project Gutenberg eBook of The Lifted Veil

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

Title: The Lifted Veil

Author: George Eliot

Release date: May 1, 2000 [eBook #2165] Most recently updated: March 10, 2022

Language: English

Other information and formats: www.gutenberg.org/ebooks/2165

Credits: David Price

*** START OF THE PROJECT GUTENBERG EBOOK THE LIFTED VEIL ***

THE LIFTED VEIL

Give me no light, great Heaven, but such as turns To energy of human fellowship; No powers beyond the growing heritage That makes completer manhood.

CHAPTER I

The time of my end approaches. I have lately been subject to attacks of angina

pectoris; and in the ordinary course of things, my physician tells me, I may fairly hope that my life will not be protracted many months. Unless, then, I am cursed with an exceptional physical constitution, as I am cursed with an exceptional mental character, I shall not much longer groan under the wearisome burthen of this earthly existence. If it were to be otherwise—if I were to live on to the age most men desire and provide for—I should for once have known whether the miseries of delusive expectation can outweigh the miseries of true prevision. For I foresee when I shall die, and everything that will happen in my last moments.

Just a month from this day, on September 20, 1850, I shall be sitting in this chair, in this study, at ten o'clock at night, longing to die, weary of incessant insight and foresight, without delusions and without hope. Just as I am watching a tongue of blue flame rising in the fire, and my lamp is burning low, the horrible contraction will begin at my chest. I shall only have time to reach the bell, and pull it violently, before the sense of suffocation will come. No one will answer my bell. I know why. My two servants are lovers, and will have quarrelled. My housekeeper will have rushed out of the house in a fury, two hours before, hoping that Perry will believe she has gone to drown herself. Perry is alarmed at last, and is gone out after her. The little scullery-maid is asleep on a bench: she never answers the bell; it does not wake her. The sense of suffocation increases: my lamp goes out with a horrible stench: I make a great effort, and snatch at the bell again. I long for life, and there is no help. I thirsted for the unknown: the thirst is gone. O God, let me stay with the known, and be weary of it: I am content. Agony of pain and suffocation—and all the while the earth, the fields, the pebbly brook at the bottom of the rookery, the fresh scent after the rain, the light of the morning through my chamber-window, the warmth of the hearth after the frosty air—will darkness close over them for ever?

Darkness—darkness—no pain—nothing but darkness: but I am passing on and on through the darkness: my thought stays in the darkness, but always with a sense of moving onward . . .

Before that time comes, I wish to use my last hours of ease and strength in telling the strange story of my experience. I have never fully unbosomed myself to any human being; I have never been encouraged to trust much in the sympathy of my fellow-men. But we have all a chance of meeting with some pity, some tenderness, some charity, when we are dead: it is the living only who cannot be forgiven—the living only from whom men's indulgence and reverence are held off, like the rain by the hard east wind. While the heart beats, bruise it—it is your only opportunity; while the eye can still turn towards you with moist, timid entreaty, freeze it with an icy unanswering gaze; while the ear, that delicate messenger to the inmost sanctuary of the soul, can still take in the tones of kindness, put it off with hard civility, or sneering compliment, or envious affectation of indifference; while the creative brain can still throb with the sense of injustice, with the yearning for brotherly recognition—make haste—oppress it with your ill-considered judgements, your trivial comparisons, your careless misrepresentations. The heart will by and by be still—"ubi saeva indignatio ulterius cor lacerare nequit"; the eye will cease to entreat; the ear will be deaf; the brain will have ceased from all wants as well as from all work. Then your charitable speeches may find vent; then you may remember and pity the toil and the struggle and the failure; then you may give due honour to the work achieved; then you may find extenuation for errors, and may consent to bury them.

That is a trivial schoolboy text; why do I dwell on it? It has little reference to me, for I shall leave no works behind me for men to honour. I have no near relatives who will make up, by weeping over my grave, for the wounds they inflicted on me when I was among them. It is only the story of my life that will perhaps win a little more sympathy from strangers when I am dead, than I ever believed it would obtain from my friends while I was living.

My childhood perhaps seems happier to me than it really was, by contrast with all the after-years. For then the curtain of the future was as impenetrable to me as to

other children: I had all their delight in the present hour, their sweet indefinite hopes for the morrow; and I had a tender mother: even now, after the dreary lapse of long years, a slight trace of sensation accompanies the remembrance of her caress as she held me on her knee—her arms round my little body, her cheek pressed on mine. I had a complaint of the eyes that made me blind for a little while, and she kept me on her knee from morning till night. That unequalled love soon vanished out of my life, and even to my childish consciousness it was as if that life had become more chill I rode my little white pony with the groom by my side as before, but there were no loving eyes looking at me as I mounted, no glad arms opened to me when I came back. Perhaps I missed my mother's love more than most children of seven or eight would have done, to whom the other pleasures of life remained as before; for I was certainly a very sensitive child. I remember still the mingled trepidation and delicious excitement with which I was affected by the tramping of the horses on the pavement in the echoing stables, by the loud resonance of the groom's voices, by the booming bark of the dogs as my father's carriage thundered under the archway of the courtyard, by the din of the gong as it gave notice of luncheon and dinner. The measured tramp of soldiery which I sometimes heard—for my father's house lay near a county town where there were large barracks—made me sob and tremble; and yet when they were gone past, I longed for them to come back again.

I fancy my father thought me an odd child, and had little fondness for me; though he was very careful in fulfilling what he regarded as a parent's duties. But he was already past the middle of life, and I was not his only son. My mother had been his second wife, and he was five-and-forty when he married her. He was a firm, unbending, intensely orderly man, in root and stem a banker, but with a flourishing graft of the active landholder, aspiring to county influence: one of those people who are always like themselves from day to day, who are uninfluenced by the weather, and neither know melancholy nor high spirits. I held him in great awe, and appeared more timid and sensitive in his presence than at other times; a circumstance which,

perhaps, helped to confirm him in the intention to educate me on a different plan from the prescriptive one with which he had complied in the case of my elder brother, already a tall youth at Eton. My brother was to be his representative and successor; he must go to Eton and Oxford, for the sake of making connexions, of course: my father was not a man to underrate the bearing of Latin satirists or Greek dramatists on the attainment of an aristocratic position. But, intrinsically, he had slight esteem for “those dead but sceptred spirits”; having qualified himself for forming an independent opinion by reading Potter’s Æschylus, and dipping into Francis’s Horace. To this negative view he added a positive one, derived from a recent connexion with mining speculations; namely, that a scientific education was the really useful training for a younger son. Moreover, it was clear that a shy, sensitive boy like me was not fit to encounter the rough experience of a public school. Mr. Letherall had said so very decidedly. Mr. Letherall was a large man in spectacles, who one day took my small head between his large hands, and pressed it here and there in an exploratory, auspicious manner—then placed each of his great thumbs on my temples, and pushed me a little way from him, and stared at me with glittering spectacles. The contemplation appeared to displease him, for he frowned sternly, and said to my father, drawing his thumbs across my eyebrows—

“The deficiency is there, sir—there; and here,” he added, touching the upper sides of my head, “here is the excess. That must be brought out, sir, and this must be laid to sleep.”

I was in a state of tremor, partly at the vague idea that I was the object of reprobation, partly in the agitation of my first hatred—hatred of this big, spectacled man, who pulled my head about as if he wanted to buy and cheapen it.

I am not aware how much Mr. Letherall had to do with the system afterwards adopted towards me, but it was presently clear that private tutors, natural history, science, and the modern languages, were the appliances by which the defects of my

organization were to be remedied. I was very stupid about machines, so I was to be greatly occupied with them; I had no memory for classification, so it was particularly necessary that I should study systematic zoology and botany; I was hungry for human deeds and humane motions, so I was to be plentifully crammed with the mechanical powers, the elementary bodies, and the phenomena of electricity and magnetism. A better-constituted boy would certainly have profited under my intelligent tutors, with their scientific apparatus; and would, doubtless, have found the phenomena of electricity and magnetism as fascinating as I was, every Thursday, assured they were. As it was, I could have paired off, for ignorance of whatever was taught me, with the worst Latin scholar that was ever turned out of a classical academy. I read Plutarch, and Shakespeare, and Don Quixote by the sly, and supplied myself in that way with wandering thoughts, while my tutor was assuring me that “an improved man, as distinguished from an ignorant one, was a man who knew the reason why water ran downhill.” I had no desire to be this improved man; I was glad of the running water; I could watch it and listen to it gurgling among the pebbles, and bathing the bright green water-plants, by the hour together. I did not want to know why it ran; I had perfect confidence that there were good reasons for what was so very beautiful.

There is no need to dwell on this part of my life. I have said enough to indicate that my nature was of the sensitive, unpractical order, and that it grew up in an uncongenial medium, which could never foster it into happy, healthy development. When I was sixteen I was sent to Geneva to complete my course of education; and the change was a very happy one to me, for the first sight of the Alps, with the setting sun on them, as we descended the Jura, seemed to me like an entrance into heaven; and the three years of my life there were spent in a perpetual sense of exaltation, as if from a draught of delicious wine, at the presence of Nature in all her awful loveliness. You will think, perhaps, that I must have been a poet, from this early sensibility to Nature. But my lot was not so happy as that. A poet pours forth

his song and believes in the listening ear and answering soul, to which his song will be floated sooner or later. But the poet's sensibility without his voice—the poet's sensibility that finds no vent but in silent tears on the sunny bank, when the noonday light sparkles on the water, or in an inward shudder at the sound of harsh human tones, the sight of a cold human eye—this dumb passion brings with it a fatal solitude of soul in the society of one's fellow-men. My least solitary moments were those in which I pushed off in my boat, at evening, towards the centre of the lake; it seemed to me that the sky, and the glowing mountain-tops, and the wide blue water, surrounded me with a cherishing love such as no human face had shed on me since my mother's love had vanished out of my life. I used to do as Jean Jacques did—lie down in my boat and let it glide where it would, while I looked up at the departing glow leaving one mountain-top after the other, as if the prophet's chariot of fire were passing over them on its way to the home of light. Then, when the white summits were all sad and corpse-like, I had to push homeward, for I was under careful surveillance, and was allowed no late wanderings. This disposition of mine was not favourable to the formation of intimate friendships among the numerous youths of my own age who are always to be found studying at Geneva. Yet I made one such friendship; and, singularly enough, it was with a youth whose intellectual tendencies were the very reverse of my own. I shall call him Charles Meunier; his real surname—an English one, for he was of English extraction—having since become celebrated. He was an orphan, who lived on a miserable pittance while he pursued the medical studies for which he had a special genius. Strange! that with my vague mind, susceptible and unobservant, hating inquiry and given up to contemplation, I should have been drawn towards a youth whose strongest passion was science. But the bond was not an intellectual one; it came from a source that can happily blend the stupid with the brilliant, the dreamy with the practical: it came from community of feeling. Charles was poor and ugly, derided by Genevese gamins, and not acceptable in drawing-rooms. I saw that he was isolated, as I was,

though from a different cause, and, stimulated by a sympathetic resentment, I made timid advances towards him. It is enough to say that there sprang up as much comradeship between us as our different habits would allow; and in Charles's rare holidays we went up the Salève together, or took the boat to Vevay, while I listened dreamily to the monologues in which he unfolded his bold conceptions of future experiment and discovery. I mingled them confusedly in my thought with glimpses of blue water and delicate floating cloud, with the notes of birds and the distant glitter of the glacier. He knew quite well that my mind was half absent, yet he liked to talk to me in this way; for don't we talk of our hopes and our projects even to dogs and birds, when they love us? I have mentioned this one friendship because of its connexion with a strange and terrible scene which I shall have to narrate in my subsequent life.

This happier life at Geneva was put an end to by a severe illness, which is partly a blank to me, partly a time of dimly-remembered suffering, with the presence of my father by my bed from time to time. Then came the languid monotony of convalescence, the days gradually breaking into variety and distinctness as my strength enabled me to take longer and longer drives. On one of these more vividly remembered days, my father said to me, as he sat beside my sofa—

"When you are quite well enough to travel, Latimer, I shall take you home with me. The journey will amuse you and do you good, for I shall go through the Tyrol and Austria, and you will see many new places. Our neighbours, the Filmores, are come; Alfred will join us at Basle, and we shall all go together to Vienna, and back by Prague" . . .

My father was called away before he had finished his sentence, and he left my mind resting on the word Prague, with a strange sense that a new and wondrous scene was breaking upon me: a city under the broad sunshine, that seemed to me as if it were the summer sunshine of a long-past century arrested in its course—unrefreshed for

ages by dews of night, or the rushing rain-cloud; scorching the dusty, weary, time-eaten grandeur of a people doomed to live on in the stale repetition of memories, like deposed and superannuated kings in their regal gold-inwoven tatters. The city looked so thirsty that the broad river seemed to me a sheet of metal; and the blackened statues, as I passed under their blank gaze, along the unending bridge, with their ancient garments and their saintly crowns, seemed to me the real inhabitants and owners of this place, while the busy, trivial men and women, hurrying to and fro, were a swarm of ephemeral visitants infesting it for a day. It is such grim, stony beings as these, I thought, who are the fathers of ancient faded children, in those tanned time-fretted dwellings that crowd the steep before me; who pay their court in the worn and crumbling pomp of the palace which stretches its monotonous length on the height; who worship wearily in the stifling air of the churches, urged by no fear or hope, but compelled by their doom to be ever old and undying, to live on in the rigidity of habit, as they live on in perpetual midday, without the repose of night or the new birth of morning.

A stunning clang of metal suddenly thrilled through me, and I became conscious of the objects in my room again: one of the fire-irons had fallen as Pierre opened the door to bring me my draught. My heart was palpitating violently, and I begged Pierre to leave my draught beside me; I would take it presently.

As soon as I was alone again, I began to ask myself whether I had been sleeping. Was this a dream—this wonderfully distinct vision—minute in its distinctness down to a patch of rainbow light on the pavement, transmitted through a coloured lamp in the shape of a star—of a strange city, quite unfamiliar to my imagination? I had seen no picture of Prague: it lay in my mind as a mere name, with vaguely-remembered historical associations—ill-defined memories of imperial grandeur and religious wars.

Nothing of this sort had ever occurred in my dreaming experience before, for I had

often been humiliated because my dreams were only saved from being utterly disjointed and commonplace by the frequent terrors of nightmare. But I could not believe that I had been asleep, for I remembered distinctly the gradual breaking-in of the vision upon me, like the new images in a dissolving view, or the growing distinctness of the landscape as the sun lifts up the veil of the morning mist. And while I was conscious of this incipient vision, I was also conscious that Pierre came to tell my father Mr. Filmore was waiting for him, and that my father hurried out of the room. No, it was not a dream; was it—the thought was full of tremulous exultation—was it the poet's nature in me, hitherto only a troubled yearning sensibility, now manifesting itself suddenly as spontaneous creation? Surely it was in this way that Homer saw the plain of Troy, that Dante saw the abodes of the departed, that Milton saw the earthward flight of the Tempter. Was it that my illness had wrought some happy change in my organization—given a firmer tension to my nerves—carried off some dull obstruction? I had often read of such effects—in works of fiction at least. Nay; in genuine biographies I had read of the subtilizing or exalting influence of some diseases on the mental powers. Did not Novalis feel his inspiration intensified under the progress of consumption?

When my mind had dwelt for some time on this blissful idea, it seemed to me that I might perhaps test it by an exertion of my will. The vision had begun when my father was speaking of our going to Prague. I did not for a moment believe it was really a representation of that city; I believed—I hoped it was a picture that my newly liberated genius had painted in fiery haste, with the colours snatched from lazy memory. Suppose I were to fix my mind on some other place—Venice, for example, which was far more familiar to my imagination than Prague: perhaps the same sort of result would follow. I concentrated my thoughts on Venice; I stimulated my imagination with poetic memories, and strove to feel myself present in Venice, as I had felt myself present in Prague. But in vain. I was only colouring the Canaletto engravings that hung in my old bedroom at home; the picture was a

shifting one, my mind wandering uncertainly in search of more vivid images; I could see no accident of form or shadow without conscious labour after the necessary conditions. It was all prosaic effort, not rapt passivity, such as I had experienced half an hour before. I was discouraged; but I remembered that inspiration was fitful.

For several days I was in a state of excited expectation, watching for a recurrence of my new gift. I sent my thoughts ranging over my world of knowledge, in the hope that they would find some object which would send a reawakening vibration through my slumbering genius. But no; my world remained as dim as ever, and that flash of strange light refused to come again, though I watched for it with palpitating eagerness.

My father accompanied me every day in a drive, and a gradually lengthening walk as my powers of walking increased; and one evening he had agreed to come and fetch me at twelve the next day, that we might go together to select a musical box, and other purchases rigorously demanded of a rich Englishman visiting Geneva. He was one of the most punctual of men and bankers, and I was always nervously anxious to be quite ready for him at the appointed time. But, to my surprise, at a quarter past twelve he had not appeared. I felt all the impatience of a convalescent who has nothing particular to do, and who has just taken a tonic in the prospect of immediate exercise that would carry off the stimulus.

Unable to sit still and reserve my strength, I walked up and down the room, looking out on the current of the Rhone, just where it leaves the dark-blue lake; but thinking all the while of the possible causes that could detain my father.

Suddenly I was conscious that my father was in the room, but not alone: there were two persons with him. Strange! I had heard no footstep, I had not seen the door open; but I saw my father, and at his right hand our neighbour Mrs. Filmore, whom I remembered very well, though I had not seen her for five years. She was a commonplace middle-aged woman, in silk and cashmere; but the lady on the left of

my father was not more than twenty, a tall, slim, willowy figure, with luxuriant blond hair, arranged in cunning braids and folds that looked almost too massive for the slight figure and the small-featured, thin-lipped face they crowned. But the face had not a girlish expression: the features were sharp, the pale grey eyes at once acute, restless, and sarcastic. They were fixed on me in half-smiling curiosity, and I felt a painful sensation as if a sharp wind were cutting me. The pale-green dress, and the green leaves that seemed to form a border about her pale blond hair, made me think of a Water-Nixie—for my mind was full of German lyrics, and this pale, fatal-eyed woman, with the green weeds, looked like a birth from some cold sedgy stream, the daughter of an aged river.

“Well, Latimer, you thought me long,” my father said . . .

But while the last word was in my ears, the whole group vanished, and there was nothing between me and the Chinese printed folding-screen that stood before the door. I was cold and trembling; I could only totter forward and throw myself on the sofa. This strange new power had manifested itself again . . . But was it a power? Might it not rather be a disease—a sort of intermittent delirium, concentrating my energy of brain into moments of unhealthy activity, and leaving my saner hours all the more barren? I felt a dizzy sense of unreality in what my eye rested on; I grasped the bell convulsively, like one trying to free himself from nightmare, and rang it twice. Pierre came with a look of alarm in his face.

“Monsieur ne se trouve pas bien?” he said anxiously.

“I’m tired of waiting, Pierre,” I said, as distinctly and emphatically as I could, like a man determined to be sober in spite of wine; “I’m afraid something has happened to my father—he’s usually so punctual. Run to the Hôtel des Bergues and see if he is there.”

Pierre left the room at once, with a soothing “Bien, Monsieur”; and I felt the better for this scene of simple, waking prose. Seeking to calm myself still further, I went

into my bedroom, adjoining the salon, and opened a case of eau-de-Cologne; took out a bottle; went through the process of taking out the cork very neatly, and then rubbed the reviving spirit over my hands and forehead, and under my nostrils, drawing a new delight from the scent because I had procured it by slow details of labour, and by no strange sudden madness. Already I had begun to taste something of the horror that belongs to the lot of a human being whose nature is not adjusted to simple human conditions.

Still enjoying the scent, I returned to the salon, but it was not unoccupied, as it had been before I left it. In front of the Chinese folding-screen there was my father, with Mrs. Filmore on his right hand, and on his left—the slim, blond-haired girl, with the keen face and the keen eyes fixed on me in half-smiling curiosity.

“Well, Latimer, you thought me long,” my father said . . .

I heard no more, felt no more, till I became conscious that I was lying with my head low on the sofa, Pierre, and my father by my side. As soon as I was thoroughly revived, my father left the room, and presently returned, saying—

“I’ve been to tell the ladies how you are, Latimer. They were waiting in the next room. We shall put off our shopping expedition to-day.”

Presently he said, “That young lady is Bertha Grant, Mrs. Filmore’s orphan niece. Filmore has adopted her, and she lives with them, so you will have her for a neighbour when we go home—perhaps for a near relation; for there is a tenderness between her and Alfred, I suspect, and I should be gratified by the match, since Filmore means to provide for her in every way as if she were his daughter. It had not occurred to me that you knew nothing about her living with the Filmores.”

He made no further allusion to the fact of my having fainted at the moment of seeing her, and I would not for the world have told him the reason: I shrank from the idea of disclosing to any one what might be regarded as a pitiable peculiarity, most of all from betraying it to my father, who would have suspected my sanity ever after.

I do not mean to dwell with particularity on the details of my experience. I have described these two cases at length, because they had definite, clearly traceable results in my after-lot.

Shortly after this last occurrence—I think the very next day—I began to be aware of a phase in my abnormal sensibility, to which, from the languid and slight nature of my intercourse with others since my illness, I had not been alive before. This was the obtrusion on my mind of the mental process going forward in first one person, and then another, with whom I happened to be in contact: the vagrant, frivolous ideas and emotions of some uninteresting acquaintance—Mrs. Filmore, for example—would force themselves on my consciousness like an importunate, ill-played musical instrument, or the loud activity of an imprisoned insect. But this unpleasant sensibility was fitful, and left me moments of rest, when the souls of my companions were once more shut out from me, and I felt a relief such as silence brings to wearied nerves. I might have believed this importunate insight to be merely a diseased activity of the imagination, but that my prevision of incalculable words and actions proved it to have a fixed relation to the mental process in other minds. But this superadded consciousness, wearying and annoying enough when it urged on me the trivial experience of indifferent people, became an intense pain and grief when it seemed to be opening to me the souls of those who were in a close relation to me—when the rational talk, the graceful attentions, the wittily-turned phrases, and the kindly deeds, which used to make the web of their characters, were seen as if thrust asunder by a microscopic vision, that showed all the intermediate frivolities, all the suppressed egoism, all the struggling chaos of puerilities, meanness, vague capricious memories, and indolent make-shift thoughts, from which human words and deeds emerge like leaflets covering a fermenting heap.

At Basle we were joined by my brother Alfred, now a handsome, self-confident man of six-and-twenty—a thorough contrast to my fragile, nervous, ineffectual self. I believe I was held to have a sort of half-womanish, half-ghostly beauty; for the

portrait-painters, who are thick as weeds at Geneva, had often asked me to sit to them, and I had been the model of a dying minstrel in a fancy picture. But I thoroughly disliked my own physique and nothing but the belief that it was a condition of poetic genius would have reconciled me to it. That brief hope was quite fled, and I saw in my face now nothing but the stamp of a morbid organization, framed for passive suffering—too feeble for the sublime resistance of poetic production. Alfred, from whom I had been almost constantly separated, and who, in his present stage of character and appearance, came before me as a perfect stranger, was bent on being extremely friendly and brother-like to me. He had the superficial kindness of a good-humoured, self-satisfied nature, that fears no rivalry, and has encountered no contrarieties. I am not sure that my disposition was good enough for me to have been quite free from envy towards him, even if our desires had not clashed, and if I had been in the healthy human condition which admits of generous confidence and charitable construction. There must always have been an antipathy between our natures. As it was, he became in a few weeks an object of intense hatred to me; and when he entered the room, still more when he spoke, it was as if a sensation of grating metal had set my teeth on edge. My diseased consciousness was more intensely and continually occupied with his thoughts and emotions, than with those of any other person who came in my way. I was perpetually exasperated with the petty promptings of his conceit and his love of patronage, with his self-complacent belief in Bertha Grant’s passion for him, with his half-pitying contempt for me—seen not in the ordinary indications of intonation and phrase and slight action, which an acute and suspicious mind is on the watch for, but in all their naked skinless complication.

For we were rivals, and our desires clashed, though he was not aware of it. I have said nothing yet of the effect Bertha Grant produced in me on a nearer acquaintance. That effect was chiefly determined by the fact that she made the only exception, among all the human beings about me, to my unhappy gift of insight. About Bertha I

was always in a state of uncertainty: I could watch the expression of her face, and speculate on its meaning; I could ask for her opinion with the real interest of ignorance; I could listen for her words and watch for her smile with hope and fear: she had for me the fascination of an unravelled destiny. I say it was this fact that chiefly determined the strong effect she produced on me: for, in the abstract, no womanly character could seem to have less affinity for that of a shrinking, romantic, passionate youth than Bertha's. She was keen, sarcastic, unimaginative, prematurely cynical, remaining critical and unmoved in the most impressive scenes, inclined to dissect all my favourite poems, and especially contemptous towards the German lyrics which were my pet literature at that time. To this moment I am unable to define my feeling towards her: it was not ordinary boyish admiration, for she was the very opposite, even to the colour of her hair, of the ideal woman who still remained to me the type of loveliness; and she was without that enthusiasm for the great and good, which, even at the moment of her strongest dominion over me, I should have declared to be the highest element of character. But there is no tyranny more complete than that which a self-centred negative nature exercises over a morbidly sensitive nature perpetually craving sympathy and support. The most independent people feel the effect of a man's silence in heightening their value for his opinion—feel an additional triumph in conquering the reverence of a critic habitually captious and satirical: no wonder, then, that an enthusiastic self-distrusting youth should watch and wait before the closed secret of a sarcastic woman's face, as if it were the shrine of the doubtfully benignant deity who ruled his destiny. For a young enthusiast is unable to imagine the total negation in another mind of the emotions which are stirring his own: they may be feeble, latent, inactive, he thinks, but they are there—they may be called forth; sometimes, in moments of happy hallucination, he believes they may be there in all the greater strength because he sees no outward sign of them. And this effect, as I have intimated, was heightened to its utmost intensity in me, because Bertha was the only being who

remained for me in the mysterious seclusion of soul that renders such youthful delusion possible. Doubtless there was another sort of fascination at work—that subtle physical attraction which delights in cheating our psychological predictions, and in compelling the men who paint sylphs, to fall in love with some bonne et brave femme, heavy-heeled and freckled.

Bertha's behaviour towards me was such as to encourage all my illusions, to heighten my boyish passion, and make me more and more dependent on her smiles. Looking back with my present wretched knowledge, I conclude that her vanity and love of power were intensely gratified by the belief that I had fainted on first seeing her purely from the strong impression her person had produced on me. The most prosaic woman likes to believe herself the object of a violent, a poetic passion; and without a grain of romance in her, Bertha had that spirit of intrigue which gave piquancy to the idea that the brother of the man she meant to marry was dying with love and jealousy for her sake. That she meant to marry my brother, was what at that time I did not believe; for though he was assiduous in his attentions to her, and I knew well enough that both he and my father had made up their minds to this result, there was not yet an understood engagement—there had been no explicit declaration; and Bertha habitually, while she flirted with my brother, and accepted his homage in a way that implied to him a thorough recognition of its intention, made me believe, by the subtlest looks and phrases—feminine nothings which could never be quoted against her—that he was really the object of her secret ridicule; that she thought him, as I did, a coxcomb, whom she would have pleasure in disappointing. Me she openly petted in my brother's presence, as if I were too young and sickly ever to be thought of as a lover; and that was the view he took of me. But I believe she must inwardly have delighted in the tremors into which she threw me by the coaxing way in which she patted my curls, while she laughed at my quotations. Such caresses were always given in the presence of our friends; for when we were alone together, she affected a much greater distance towards me, and now

and then took the opportunity, by words or slight actions, to stimulate my foolish timid hope that she really preferred me. And why should she not follow her inclination? I was not in so advantageous a position as my brother, but I had fortune, I was not a year younger than she was, and she was an heiress, who would soon be of age to decide for herself.

The fluctuations of hope and fear, confined to this one channel, made each day in her presence a delicious torment. There was one deliberate act of hers which especially helped to intoxicate me. When we were at Vienna her twentieth birthday occurred, and as she was very fond of ornaments, we all took the opportunity of the splendid jewellers' shops in that Teutonic Paris to purchase her a birthday present of jewellery. Mine, naturally, was the least expensive; it was an opal ring—the opal was my favourite stone, because it seems to blush and turn pale as if it had a soul. I told Bertha so when I gave it her, and said that it was an emblem of the poetic nature, changing with the changing light of heaven and of woman's eyes. In the evening she appeared elegantly dressed, and wearing conspicuously all the birthday presents except mine. I looked eagerly at her fingers, but saw no opal. I had no opportunity of noticing this to her during the evening; but the next day, when I found her seated near the window alone, after breakfast, I said, "You scorn to wear my poor opal. I should have remembered that you despised poetic natures, and should have given you coral, or turquoise, or some other opaque unresponsive stone." "Do I despise it?" she answered, taking hold of a delicate gold chain which she always wore round her neck and drawing out the end from her bosom with my ring hanging to it; "it hurts me a little, I can tell you," she said, with her usual dubious smile, "to wear it in that secret place; and since your poetical nature is so stupid as to prefer a more public position, I shall not endure the pain any longer."

She took off the ring from the chain and put it on her finger, smiling still, while the blood rushed to my cheeks, and I could not trust myself to say a word of entreaty that she would keep the ring where it was before.

I was completely fooled by this, and for two days shut myself up in my own room whenever Bertha was absent, that I might intoxicate myself afresh with the thought of this scene and all it implied.

I should mention that during these two months—which seemed a long life to me from the novelty and intensity of the pleasures and pains I underwent—my diseased anticipation in other people's consciousness continued to torment me; now it was my father, and now my brother, now Mrs. Filmore or her husband, and now our German courier, whose stream of thought rushed upon me like a ringing in the ears not to be got rid of, though it allowed my own impulses and ideas to continue their uninterrupted course. It was like a preternaturally heightened sense of hearing, making audible to one a roar of sound where others find perfect stillness. The weariness and disgust of this involuntary intrusion into other souls was counteracted only by my ignorance of Bertha, and my growing passion for her; a passion enormously stimulated, if not produced, by that ignorance. She was my oasis of mystery in the dreary desert of knowledge. I had never allowed my diseased condition to betray itself, or to drive me into any unusual speech or action, except once, when, in a moment of peculiar bitterness against my brother, I had forestalled some words which I knew he was going to utter—a clever observation, which he had prepared beforehand. He had occasionally a slightly affected hesitation in his speech, and when he paused an instant after the second word, my impatience and jealousy impelled me to continue the speech for him, as if it were something we had both learned by rote. He coloured and looked astonished, as well as annoyed; and the words had no sooner escaped my lips than I felt a shock of alarm lest such an anticipation of words—very far from being words of course, easy to divine—should have betrayed me as an exceptional being, a sort of quiet energumen, whom every one, Bertha above all, would shudder at and avoid. But I magnified, as usual, the impression any word or deed of mine could produce on others; for no one gave any sign of having noticed my interruption as more than a rudeness, to be forgiven me

on the score of my feeble nervous condition.

While this superadded consciousness of the actual was almost constant with me, I had never had a recurrence of that distinct prevision which I have described in relation to my first interview with Bertha; and I was waiting with eager curiosity to know whether or not my vision of Prague would prove to have been an instance of the same kind. A few days after the incident of the opal ring, we were paying one of our frequent visits to the Lichtenberg Palace. I could never look at many pictures in succession; for pictures, when they are at all powerful, affect me so strongly that one or two exhaust all my capability of contemplation. This morning I had been looking at Giorgione's picture of the cruel-eyed woman, said to be a likeness of Lucrezia Borgia. I had stood long alone before it, fascinated by the terrible reality of that cunning, relentless face, till I felt a strange poisoned sensation, as if I had long been inhaling a fatal odour, and was just beginning to be conscious of its effects. Perhaps even then I should not have moved away, if the rest of the party had not returned to this room, and announced that they were going to the Belvedere Gallery to settle a bet which had arisen between my brother and Mr. Filmore about a portrait. I followed them dreamily, and was hardly alive to what occurred till they had all gone up to the gallery, leaving me below; for I refused to come within sight of another picture that day. I made my way to the Grand Terrace, since it was agreed that we should saunter in the gardens when the dispute had been decided. I had been sitting here a short space, vaguely conscious of trim gardens, with a city and green hills in the distance, when, wishing to avoid the proximity of the sentinel, I rose and walked down the broad stone steps, intending to seat myself farther on in the gardens. Just as I reached the gravel-walk, I felt an arm slipped within mine, and a light hand gently pressing my wrist. In the same instant a strange intoxicating numbness passed over me, like the continuance or climax of the sensation I was still feeling from the gaze of Lucrezia Borgia. The gardens, the summer sky, the consciousness of Bertha's arm being within mine, all vanished, and I seemed to be suddenly in

darkness, out of which there gradually broke a dim firelight, and I felt myself sitting in my father's leather chair in the library at home. I knew the fireplace—the dogs for the wood-fire—the black marble chimney-piece with the white marble medallion of the dying Cleopatra in the centre. Intense and hopeless misery was pressing on my soul; the light became stronger, for Bertha was entering with a candle in her hand—Bertha, my wife—with cruel eyes, with green jewels and green leaves on her white ball-dress; every hateful thought within her present to me . . . "Madman, idiot! why don't you kill yourself, then?" It was a moment of hell. I saw into her pitiless soul—saw its barren worldliness, its scorching hate—and felt it clothe me round like an air I was obliged to breathe. She came with her candle and stood over me with a bitter smile of contempt; I saw the great emerald brooch on her bosom, a studded serpent with diamond eyes. I shuddered—I despised this woman with the barren soul and mean thoughts; but I felt helpless before her, as if she clutched my bleeding heart, and would clutch it till the last drop of life-blood ebbed away. She was my wife, and we hated each other. Gradually the hearth, the dim library, the candle-light disappeared—seemed to melt away into a background of light, the green serpent with the diamond eyes remaining a dark image on the retina. Then I had a sense of my eyelids quivering, and the living daylight broke in upon me; I saw gardens, and heard voices; I was seated on the steps of the Belvedere Terrace, and my friends were round me.

The tumult of mind into which I was thrown by this hideous vision made me ill for several days, and prolonged our stay at Vienna. I shuddered with horror as the scene recurred to me; and it recurred constantly, with all its minutiæ, as if they had been burnt into my memory; and yet, such is the madness of the human heart under the influence of its immediate desires, I felt a wild hell-braving joy that Bertha was to be mine; for the fulfilment of my former prevision concerning her first appearance before me, left me little hope that this last hideous glimpse of the future was the mere diseased play of my own mind, and had no relation to external realities. One

thing alone I looked towards as a possible means of casting doubt on my terrible conviction—the discovery that my vision of Prague had been false—and Prague was the next city on our route.

Meanwhile, I was no sooner in Bertha's society again than I was as completely under her sway as before. What if I saw into the heart of Bertha, the matured woman—Bertha, my wife? Bertha, the girl, was a fascinating secret to me still: I trembled under her touch; I felt the witchery of her presence; I yearned to be assured of her love. The fear of poison is feeble against the sense of thirst. Nay, I was just as jealous of my brother as before—just as much irritated by his small patronizing ways; for my pride, my diseased sensibility, were there as they had always been, and winced as inevitably under every offence as my eye winced from an intruding mote. The future, even when brought within the compass of feeling by a vision that made me shudder, had still no more than the force of an idea, compared with the force of present emotion—of my love for Bertha, of my dislike and jealousy towards my brother.

It is an old story, that men sell themselves to the tempter, and sign a bond with their blood, because it is only to take effect at a distant day; then rush on to snatch the cup their souls thirst after with an impulse not the less savage because there is a dark shadow beside them for evermore. There is no short cut, no patent tram-road, to wisdom: after all the centuries of invention, the soul's path lies through the thorny wilderness which must be still trodden in solitude, with bleeding feet, with sobs for help, as it was trodden by them of old time.

My mind speculated eagerly on the means by which I should become my brother's successful rival, for I was still too timid, in my ignorance of Bertha's actual feeling, to venture on any step that would urge from her an avowal of it. I thought I should gain confidence even for this, if my vision of Prague proved to have been veracious; and yet, the horror of that certitude! Behind the slim girl Bertha, whose words and

looks I watched for, whose touch was bliss, there stood continually that Bertha with the fuller form, the harder eyes, the more rigid mouth—with the barren, selfish soul laid bare; no longer a fascinating secret, but a measured fact, urging itself perpetually on my unwilling sight. Are you unable to give me your sympathy—you who react this? Are you unable to imagine this double consciousness at work within me, flowing on like two parallel streams which never mingle their waters and blend into a common hue? Yet you must have known something of the presentiments that spring from an insight at war with passion; and my visions were only like presentiments intensified to horror. You have known the powerlessness of ideas before the might of impulse; and my visions, when once they had passed into memory, were mere ideas—pale shadows that beckoned in vain, while my hand was grasped by the living and the loved.

In after-days I thought with bitter regret that if I had foreseen something more or something different—if instead of that hideous vision which poisoned the passion it could not destroy, or if even along with it I could have had a foreshadowing of that moment when I looked on my brother's face for the last time, some softening influence would have been shed over my feeling towards him: pride and hatred would surely have been subdued into pity, and the record of those hidden sins would have been shortened. But this is one of the vain thoughts with which we men flatter ourselves. We try to believe that the egoism within us would have easily been melted, and that it was only the narrowness of our knowledge which hemmed in our generosity, our awe, our human piety, and hindered them from submerging our hard indifference to the sensations and emotions of our fellows. Our tenderness and self-renunciation seem strong when our egoism has had its day—when, after our mean striving for a triumph that is to be another's loss, the triumph comes suddenly, and we shudder at it, because it is held out by the chill hand of death.

Our arrival in Prague happened at night, and I was glad of this, for it seemed like a deferring of a terribly decisive moment, to be in the city for hours without seeing it.

As we were not to remain long in Prague, but to go on speedily to Dresden, it was proposed that we should drive out the next morning and take a general view of the place, as well as visit some of its specially interesting spots, before the heat became oppressive—for we were in August, and the season was hot and dry. But it happened that the ladies were rather late at their morning toilet, and to my father's politely-repressed but perceptible annoyance, we were not in the carriage till the morning was far advanced. I thought with a sense of relief, as we entered the Jews' quarter, where we were to visit the old synagogue, that we should be kept in this flat, shut-up part of the city, until we should all be too tired and too warm to go farther, and so we should return without seeing more than the streets through which we had already passed. That would give me another day's suspense—suspense, the only form in which a fearful spirit knows the solace of hope. But, as I stood under the blackened, groined arches of that old synagogue, made dimly visible by the seven thin candles in the sacred lamp, while our Jewish cicerone reached down the Book of the Law, and read to us in its ancient tongue—I felt a shuddering impression that this strange building, with its shrunken lights, this surviving withered remnant of medieval Judaism, was of a piece with my vision. Those darkened dusty Christian saints, with their loftier arches and their larger candles, needed the consolatory scorn with which they might point to a more shrivelled death-in-life than their own.

As I expected, when we left the Jews' quarter the elders of our party wished to return to the hotel. But now, instead of rejoicing in this, as I had done beforehand, I felt a sudden overpowering impulse to go on at once to the bridge, and put an end to the suspense I had been wishing to protract. I declared, with unusual decision, that I would get out of the carriage and walk on alone; they might return without me. My father, thinking this merely a sample of my usual "poetic nonsense," objected that I should only do myself harm by walking in the heat; but when I persisted, he said angrily that I might follow my own absurd devices, but that Schmidt (our courier) must go with me. I assented to this, and set off with Schmidt towards the bridge. I

had no sooner passed from under the archway of the grand old gate leading an to the bridge, than a trembling seized me, and I turned cold under the midday sun; yet I went on; I was in search of something—a small detail which I remembered with special intensity as part of my vision. There it was—the patch of rainbow light on the pavement transmitted through a lamp in the shape of a star.

CHAPTER II

Before the autumn was at an end, and while the brown leaves still stood thick on the beeches in our park, my brother and Bertha were engaged to each other, and it was understood that their marriage was to take place early in the next spring. In spite of the certainty I had felt from that moment on the bridge at Prague, that Bertha would one day be my wife, my constitutional timidity and distrust had continued to benumb me, and the words in which I had sometimes premeditated a confession of my love, had died away unuttered. The same conflict had gone on within me as before—the longing for an assurance of love from Bertha's lips, the dread lest a word of contempt and denial should fall upon me like a corrosive acid. What was the conviction of a distant necessity to me? I trembled under a present glance, I hungered after a present joy, I was clogged and chilled by a present fear. And so the days passed on: I witnessed Bertha's engagement and heard her marriage discussed as if I were under a conscious nightmare—knowing it was a dream that would vanish, but feeling stifled under the grasp of hard-clutching fingers.

When I was not in Bertha's presence—and I was with her very often, for she continued to treat me with a playful patronage that wakened no jealousy in my brother—I spent my time chiefly in wandering, in strolling, or taking long rides while the daylight lasted, and then shutting myself up with my unread books; for books had lost the power of chaining my attention. My self-consciousness was heightened to that pitch of intensity in which our own emotions take the form of a

drama which urges itself imperatively on our contemplation, and we begin to weep, less under the sense of our suffering than at the thought of it. I felt a sort of pitying anguish over the pathos of my own lot: the lot of a being finely organized for pain, but with hardly any fibres that responded to pleasure—to whom the idea of future evil robbed the present of its joy, and for whom the idea of future good did not still the uneasiness of a present yearning or a present dread. I went dumbly through that stage of the poet's suffering, in which he feels the delicious pang of utterance, and makes an image of his sorrows.

I was left entirely without remonstrance concerning this dreamy wayward life: I knew my father's thought about me: "That lad will never be good for anything in life: he may waste his years in an insignificant way on the income that falls to him: I shall not trouble myself about a career for him."

One mild morning in the beginning of November, it happened that I was standing outside the portico patting lazy old Cæsar, a Newfoundland almost blind with age, the only dog that ever took any notice of me—for the very dogs shunned me, and fawned on the happier people about me—when the groom brought up my brother's horse which was to carry him to the hunt, and my brother himself appeared at the door, florid, broad-chested, and self-complacent, feeling what a good-natured fellow he was not to behave insolently to us all on the strength of his great advantages.

"Latimer, old boy," he said to me in a tone of compassionate cordiality, "what a pity it is you don't have a run with the hounds now and then! The finest thing in the world for low spirits!"

"Low spirits!" I thought bitterly, as he rode away; "that is the sort of phrase with which coarse, narrow natures like yours think to describe experience of which you can know no more than your horse knows. It is to such as you that the good of this world falls: ready dulness, healthy selfishness, good-tempered conceit—these are the keys to happiness."

The quick thought came, that my selfishness was even stronger than his—it was only a suffering selfishness instead of an enjoying one. But then, again, my exasperating insight into Alfred's self-complacent soul, his freedom from all the doubts and fears, the unsatisfied yearnings, the exquisite tortures of sensitiveness, that had made the web of my life, seemed to absolve me from all bonds towards him. This man needed no pity, no love; those fine influences would have been as little felt by him as the delicate white mist is felt by the rock it caresses. There was no evil in store for him: if he was not to marry Bertha, it would be because he had found a lot pleasanter to himself.

Mr. Filmore's house lay not more than half a mile beyond our own gates, and whenever I knew my brother was gone in another direction, I went there for the chance of finding Bertha at home. Later on in the day I walked thither. By a rare accident she was alone, and we walked out in the grounds together, for she seldom went on foot beyond the trimly-swept gravel-walks. I remember what a beautiful sylph she looked to me as the low November sun shone on her blond hair, and she tripped along teasing me with her usual light banter, to which I listened half fondly, half moodily; it was all the sign Bertha's mysterious inner self ever made to me. To-day perhaps, the moodiness predominated, for I had not yet shaken off the access of jealous hate which my brother had raised in me by his parting patronage. Suddenly I interrupted and startled her by saying, almost fiercely, "Bertha, how can you love Alfred?"

She looked at me with surprise for a moment, but soon her light smile came again, and she answered sarcastically, "Why do you suppose I love him?"

"How can you ask that, Bertha?"

"What! your wisdom thinks I must love the man I'm going to marry? The most unpleasant thing in the world. I should quarrel with him; I should be jealous of him; our ménage would be conducted in a very ill-bred manner. A little quiet contempt

contributes greatly to the elegance of life."

"Bertha, that is not your real feeling. Why do you delight in trying to deceive me by inventing such cynical speeches?"

"I need never take the trouble of invention in order to deceive you, my small Tasso"—(that was the mocking name she usually gave me). "The easiest way to deceive a poet is to tell him the truth."

She was testing the validity of her epigram in a daring way, and for a moment the shadow of my vision—the Bertha whose soul was no secret to me—passed between me and the radiant girl, the playful sylph whose feelings were a fascinating mystery. I suppose I must have shuddered, or betrayed in some other way my momentary chill of horror.

"Tasso!" she said, seizing my wrist, and peeping round into my face, "are you really beginning to discern what a heartless girl I am? Why, you are not half the poet I thought you were; you are actually capable of believing the truth about me."

The shadow passed from between us, and was no longer the object nearest to me. The girl whose light fingers grasped me, whose elfish charming face looked into mine—who, I thought, was betraying an interest in my feelings that she would not have directly avowed,—this warm breathing presence again possessed my senses and imagination like a returning siren melody which had been overpowered for an instant by the roar of threatening waves. It was a moment as delicious to me as the waking up to a consciousness of youth after a dream of middle age. I forgot everything but my passion, and said with swimming eyes—

"Bertha, shall you love me when we are first married? I wouldn't mind if you really loved me only for a little while."

Her look of astonishment, as she loosed my hand and started away from me, recalled me to a sense of my strange, my criminal indiscretion.

"Forgive me," I said, hurriedly, as soon as I could speak again; "I did not know what

I was saying."

"Ah, Tasso's mad fit has come on, I see," she answered quietly, for she had recovered herself sooner than I had. "Let him go home and keep his head cool. I must go in, for the sun is setting."

I left her—full of indignation against myself. I had let slip words which, if she reflected on them, might rouse in her a suspicion of my abnormal mental condition—a suspicion which of all things I dreaded. And besides that, I was ashamed of the apparent baseness I had committed in uttering them to my brother's betrothed wife. I wandered home slowly, entering our park through a private gate instead of by the lodges. As I approached the house, I saw a man dashing off at full speed from the stable-yard across the park. Had any accident happened at home? No; perhaps it was only one of my father's peremptory business errands that required this headlong haste.

Nevertheless I quickened my pace without any distinct motive, and was soon at the house. I will not dwell on the scene I found there. My brother was dead—had been pitched from his horse, and killed on the spot by a concussion of the brain.

I went up to the room where he lay, and where my father was seated beside him with a look of rigid despair. I had shunned my father more than any one since our return home, for the radical antipathy between our natures made my insight into his inner self a constant affliction to me. But now, as I went up to him, and stood beside him in sad silence, I felt the presence of a new element that blended us as we had never been blent before. My father had been one of the most successful men in the money-getting world: he had had no sentimental sufferings, no illness. The heaviest trouble that had befallen him was the death of his first wife. But he married my mother soon after; and I remember he seemed exactly the same, to my keen childish observation, the week after her death as before. But now, at last, a sorrow had come—the sorrow of old age, which suffers the more from the crushing of its pride

and its hopes, in proportion as the pride and hope are narrow and prosaic. His son was to have been married soon—would probably have stood for the borough at the next election. That son's existence was the best motive that could be alleged for making new purchases of land every year to round off the estate. It is a dreary thing onto live on doing the same things year after year, without knowing why we do them. Perhaps the tragedy of disappointed youth and passion is less piteous than the tragedy of disappointed age and worldliness.

As I saw into the desolation of my father's heart, I felt a movement of deep pity towards him, which was the beginning of a new affection—an affection that grew and strengthened in spite of the strange bitterness with which he regarded me in the first month or two after my brother's death. If it had not been for the softening influence of my compassion for him—the first deep compassion I had ever felt—I should have been stung by the perception that my father transferred the inheritance of an eldest son to me with a mortified sense that fate had compelled him to the unwelcome course of caring for me as an important being. It was only in spite of himself that he began to think of me with anxious regard. There is hardly any neglected child for whom death has made vacant a more favoured place, who will not understand what I mean.

Gradually, however, my new deference to his wishes, the effect of that patience which was born of my pity for him, won upon his affection, and he began to please himself with the endeavour to make me fill any brother's place as fully as my feebler personality would admit. I saw that the prospect which by and by presented itself of my becoming Bertha's husband was welcome to him, and he even contemplated in my case what he had not intended in my brother's—that his son and daughter-in-law should make one household with him. My softened feelings towards my father made this the happiest time I had known since childhood;—these last months in which I retained the delicious illusion of loving Bertha, of longing and doubting and hoping that she might love me. She behaved with a certain new

consciousness and distance towards me after my brother's death; and I too was under a double constraint—that of delicacy towards my brother's memory and of anxiety as to the impression my abrupt words had left on her mind. But the additional screen this mutual reserve erected between us only brought me more completely under her power: no matter how empty the adytum, so that the veil be thick enough. So absolute is our soul's need of something hidden and uncertain for the maintenance of that doubt and hope and effort which are the breath of its life, that if the whole future were laid bare to us beyond to-day, the interest of all mankind would be bent on the hours that lie between; we should pant after the uncertainties of our one morning and our one afternoon; we should rush fiercely to the Exchange for our last possibility of speculation, of success, of disappointment: we should have a glut of political prophets foretelling a crisis or a no-crisis within the only twenty-four hours left open to prophecy. Conceive the condition of the human mind if all propositions whatsoever were self-evident except one, which was to become self-evident at the close of a summer's day, but in the meantime might be the subject of question, of hypothesis, of debate. Art and philosophy, literature and science, would fasten like bees on that one proposition which had the honey of probability in it, and be the more eager because their enjoyment would end with sunset. Our impulses, our spiritual activities, no more adjust themselves to the idea of their future nullity, than the beating of our heart, or the irritability of our muscles.

Bertha, the slim, fair-haired girl, whose present thoughts and emotions were an enigma to me amidst the fatiguing obviousness of the other minds around me, was as absorbing to me as a single unknown to-day—as a single hypothetic proposition to remain problematic till sunset; and all the cramped, hemmed-in belief and disbelief, trust and distrust, of my nature, welled out in this one narrow channel.

And she made me believe that she loved me. Without ever quitting her tone of badinage and playful superiority, she intoxicated me with the sense that I was necessary to her, that she was never at ease, unless I was near her, submitting to her

playful tyranny. It costs a woman so little effort to beset us in this way! A half-repressed word, a moment's unexpected silence, even an easy fit of petulance on our account, will serve us as hashish for a long while. Out of the subtlest web of scarcely perceptible signs, she set me weaving the fancy that she had always unconsciously loved me better than Alfred, but that, with the ignorant fluttered sensibility of a young girl, she had been imposed on by the charm that lay for her in the distinction of being admired and chosen by a man who made so brilliant a figure in the world as my brother. She satirized herself in a very graceful way for her vanity and ambition. What was it to me that I had the light of my wretched provision on the fact that now it was I who possessed at least all but the personal part of my brother's advantages? Our sweet illusions are half of them conscious illusions, like effects of colour that we know to be made up of tinsel, broken glass, and rags.

We were married eighteen months after Alfred's death, one cold, clear morning in April, when there came hail and sunshine both together; and Bertha, in her white silk and pale-green leaves, and the pale hues of her hair and face, looked like the spirit of the morning. My father was happier than he had thought of being again: my marriage, he felt sure, would complete the desirable modification of my character, and make me practical and worldly enough to take my place in society among sane men. For he delighted in Bertha's tact and acuteness, and felt sure she would be mistress of me, and make me what she chose: I was only twenty-one, and madly in love with her. Poor father! He kept that hope a little while after our first year of marriage, and it was not quite extinct when paralysis came and saved him from utter disappointment.

I shall hurry through the rest of my story, not dwelling so much as I have hitherto done on my inward experience. When people are well known to each other, they talk rather of what befalls them externally, leaving their feelings and sentiments to be inferred.

We lived in a round of visits for some time after our return home, giving splendid dinner-parties, and making a sensation in our neighbourhood by the new lustre of our equipage, for my father had reserved this display of his increased wealth for the period of his son's marriage; and we gave our acquaintances liberal opportunity for remarking that it was a pity I made so poor a figure as an heir and a bridegroom. The nervous fatigue of this existence, the insincerities and platitudes which I had to live through twice over—through my inner and outward sense—would have been maddening to me, if I had not had that sort of intoxicated callousness which came from the delights of a first passion. A bride and bridegroom, surrounded by all the appliances of wealth, hurried through the day by the whirl of society, filling their solitary moments with hastily-snatched caresses, are prepared for their future life together as the novice is prepared for the cloister—by experiencing its utmost contrast.

Through all these crowded excited months, Bertha's inward self remained shrouded from me, and I still read her thoughts only through the language of her lips and demeanour: I had still the human interest of wondering whether what I did and said pleased her, of longing to hear a word of affection, of giving a delicious exaggeration of meaning to her smile. But I was conscious of a growing difference in her manner towards me; sometimes strong enough to be called haughty coldness, cutting and chilling me as the hail had done that came across the sunshine on our marriage morning; sometimes only perceptible in the dexterous avoidance of a tête-à-tête walk or dinner to which I had been looking forward. I had been deeply pained by this—had even felt a sort of crushing of the heart, from the sense that my brief day of happiness was near its setting; but still I remained dependent on Bertha, eager for the last rays of a bliss that would soon be gone for ever, hoping and watching for some after-glow more beautiful from the impending night.

I remember—how should I not remember?—the time when that dependence and hope utterly left me, when the sadness I had felt in Bertha's growing estrangement

became a joy that I looked back upon with longing as a man might look back on the last pains in a paralysed limb. It was just after the close of my father's last illness, which had necessarily withdrawn us from society and thrown us more on each other. It was the evening of father's death. On that evening the veil which had shrouded Bertha's soul from me—had made me find in her alone among my fellow-beings the blessed possibility of mystery, and doubt, and expectation—was first withdrawn. Perhaps it was the first day since the beginning of my passion for her, in which that passion was completely neutralized by the presence of an absorbing feeling of another kind. I had been watching by my father's deathbed: I had been witnessing the last fitful yearning glance his soul had cast back on the spent inheritance of life—the last faint consciousness of love he had gathered from the pressure of my hand. What are all our personal loves when we have been sharing in that supreme agony? In the first moments when we come away from the presence of death, every other relation to the living is merged, to our feeling, in the great relation of a common nature and a common destiny.

In that state of mind I joined Bertha in her private sitting-room. She was seated in a leaning posture on a settee, with her back towards the door; the great rich coils of her pale blond hair surmounting her small neck, visible above the back of the settee. I remember, as I closed the door behind me, a cold tremulousness seizing me, and a vague sense of being hated and lonely—vague and strong, like a presentiment. I know how I looked at that moment, for I saw myself in Bertha's thought as she lifted her cutting grey eyes, and looked at me: a miserable ghost-seer, surrounded by phantoms in the noonday, trembling under a breeze when the leaves were still, without appetite for the common objects of human desires, but pining after the moon-beams. We were front to front with each other, and judged each other. The terrible moment of complete illumination had come to me, and I saw that the darkness had hidden no landscape from me, but only a blank prosaic wall: from that evening forth, through the sickening years which followed, I saw all round the

narrow room of this woman's soul—saw petty artifice and mere negation where I had delighted to believe in coy sensibilities and in wit at war with latent feeling—saw the light floating vanities of the girl defining themselves into the systematic coquetry, the scheming selfishness, of the woman—saw repulsion and antipathy harden into cruel hatred, giving pain only for the sake of wreaking itself.

For Bertha too, after her kind, felt the bitterness of disillusion. She had believed that my wild poet's passion for her would make me her slave; and that, being her slave, I should execute her will in all things. With the essential shallowness of a negative, unimaginative nature, she was unable to conceive the fact that sensibilities were anything else than weaknesses. She had thought my weaknesses would put me in her power, and she found them unmanageable forces. Our positions were reversed. Before marriage she had completely mastered my imagination, for she was a secret to me; and I created the unknown thought before which I trembled as if it were hers. But now that her soul was laid open to me, now that I was compelled to share the privacy of her motives, to follow all the petty devices that preceded her words and acts, she found herself powerless with me, except to produce in me the chill shudder of repulsion—powerless, because I could be acted on by no lever within her reach. I was dead to worldly ambitions, to social vanities, to all the incentives within the compass of her narrow imagination, and I lived under influences utterly invisible to her.

She was really pitiable to have such a husband, and so all the world thought. A graceful, brilliant woman, like Bertha, who smiled on morning callers, made a figure in ball-rooms, and was capable of that light repartee which, from such a woman, is accepted as wit, was secure of carrying off all sympathy from a husband who was sickly, abstracted, and, as some suspected, crack-brained. Even the servants in our house gave her the balance of their regard and pity. For there were no audible quarrels between us; our alienation, our repulsion from each other, lay within the silence of our own hearts; and if the mistress went out a great deal, and seemed to

dislike the master's society, was it not natural, poor thing? The master was odd. I was kind and just to my dependants, but I excited in them a shrinking, half-contemptuous pity; for this class of men and women are but slightly determined in their estimate of others by general considerations, or even experience, of character. They judge of persons as they judge of coins, and value those who pass current at a high rate.

After a time I interfered so little with Bertha's habits that it might seem wonderful how her hatred towards me could grow so intense and active as it did. But she had begun to suspect, by some involuntary betrayal of mine, that there was an abnormal power of penetration in me—that fitfully, at least, I was strangely cognizant of her thoughts and intentions, and she began to be haunted by a terror of me, which alternated every now and then with defiance. She meditated continually how the incubus could be shaken off her life—how she could be freed from this hateful bond to a being whom she at once despised as an imbecile, and dreaded as an inquisitor. For a long while she lived in the hope that my evident wretchedness would drive me to the commission of suicide; but suicide was not in my nature. I was too completely swayed by the sense that I was in the grasp of unknown forces, to believe in my power of self-release. Towards my own destiny I had become entirely passive; for my one ardent desire had spent itself, and impulse no longer predominated over knowledge. For this reason I never thought of taking any steps towards a complete separation, which would have made our alienation evident to the world. Why should I rush for help to a new course, when I was only suffering from the consequences of a deed which had been the act of my intensest will? That would have been the logic of one who had desires to gratify, and I had no desires. But Bertha and I lived more and more aloof from each other. The rich find it easy to live married and apart.

That course of our life which I have indicated in a few sentences filled the space of years. So much misery—so slow and hideous a growth of hatred and sin, may be compressed into a sentence! And men judge of each other's lives through this

summary medium. They epitomize the experience of their fellow-mortal, and pronounce judgment on him in neat syntax, and feel themselves wise and virtuous—conquerors over the temptations they define in well-selected predicates. Seven years of wretchedness glide glibly over the lips of the man who has never counted them out in moments of chill disappointment, of head and heart throbbings, of dread and vain wrestling, of remorse and despair. We learn words by rote, but not their meaning; that must be paid for with our life-blood, and printed in the subtle fibres of our nerves.

But I will hasten to finish my story. Brevity is justified at once to those who readily understand, and to those who will never understand.

Some years after my father's death, I was sitting by the dim firelight in my library one January evening—sitting in the leather chair that used to be my father's—when Bertha appeared at the door, with a candle in her hand, and advanced towards me. I knew the ball-dress she had on—the white ball-dress, with the green jewels, shone upon by the light of the wax candle which lit up the medallion of the dying Cleopatra on the mantelpiece. Why did she come to me before going out? I had not seen her in the library, which was my habitual place for months. Why did she stand before me with the candle in her hand, with her cruel contemptuous eyes fixed on me, and the glittering serpent, like a familiar demon, on her breast? For a moment I thought this fulfilment of my vision at Vienna marked some dreadful crisis in my fate, but I saw nothing in Bertha's mind, as she stood before me, except scorn for the look of overwhelming misery with which I sat before her . . . "Fool, idiot, why don't you kill yourself, then?"—that was her thought. But at length her thoughts reverted to her errand, and she spoke aloud. The apparently indifferent nature of the errand seemed to make a ridiculous anticlimax to my prevision and my agitation.

"I have had to hire a new maid. Fletcher is going to be married, and she wants me to ask you to let her husband have the public-house and farm at Molton. I wish him to

have it. You must give the promise now, because Fletcher is going to-morrow morning—and quickly, because I'm in a hurry."

"Very well; you may promise her," I said, indifferently, and Bertha swept out of the library again.

I always shrank from the sight of a new person, and all the more when it was a person whose mental life was likely to weary my reluctant insight with worldly ignorant trivialities. But I shrank especially from the sight of this new maid, because her advent had been announced to me at a moment to which I could not cease to attach some fatality: I had a vague dread that I should find her mixed up with the dreary drama of my life—that some new sickening vision would reveal her to me as an evil genius. When at last I did unavoidably meet her, the vague dread was changed into definite disgust. She was a tall, wiry, dark-eyed woman, this Mrs. Archer, with a face handsome enough to give her coarse hard nature the odious finish of bold, self-confident coquetry. That was enough to make me avoid her, quite apart from the contemptuous feeling with which she contemplated me. I seldom saw her; but I perceived that she rapidly became a favourite with her mistress, and, after the lapse of eight or nine months, I began to be aware that there had arisen in Bertha's mind towards this woman a mingled feeling of fear and dependence, and that this feeling was associated with ill-defined images of candle-light scenes in her dressing-room, and the locking-up of something in Bertha's cabinet. My interviews with my wife had become so brief and so rarely solitary, that I had no opportunity of perceiving these images in her mind with more definiteness. The recollections of the past become contracted in the rapidity of thought till they sometimes bear hardly a more distinct resemblance to the external reality than the forms of an oriental alphabet to the objects that suggested them.

Besides, for the last year or more a modification had been going forward in my mental condition, and was growing more and more marked. My insight into the

minds of those around me was becoming dimmer and more fitful, and the ideas that crowded my double consciousness became less and less dependent on any personal contact. All that was personal in me seemed to be suffering a gradual death, so that I was losing the organ through which the personal agitations and projects of others could affect me. But along with this relief from wearisome insight, there was a new development of what I concluded—as I have since found rightly—to be a prevision of external scenes. It was as if the relation between me and my fellow-men was more and more deadened, and my relation to what we call the inanimate was quickened into new life. The more I lived apart from society, and in proportion as my wretchedness subsided from the violent throb of agonized passion into the dulness of habitual pain, the more frequent and vivid became such visions as that I had had of Prague—of strange cities, of sandy plains, of gigantic ruins, of midnight skies with strange bright constellations, of mountain-passes, of grassy nooks flecked with the afternoon sunshine through the boughs: I was in the midst of such scenes, and in all of them one presence seemed to weigh on me in all these mighty shapes—the presence of something unknown and pitiless. For continual suffering had annihilated religious faith within me: to the utterly miserable—the unloving and the unloved—there is no religion possible, no worship but a worship of devils. And beyond all these, and continually recurring, was the vision of my death—the pangs, the suffocation, the last struggle, when life would be grasped at in vain.

Things were in this state near the end of the seventh year. I had become entirely free from insight, from my abnormal cognizance of any other consciousness than my own, and instead of intruding involuntarily into the world of other minds, was living continually in my own solitary future. Bertha was aware that I was greatly changed. To my surprise she had of late seemed to seek opportunities of remaining in my society, and had cultivated that kind of distant yet familiar talk which is customary between a husband and wife who live in polite and irrevocable alienation. I bore this with languid submission, and without feeling enough interest in her motives to be

roused into keen observation; yet I could not help perceiving something triumphant and excited in her carriage and the expression of her face—something too subtle to express itself in words or tones, but giving one the idea that she lived in a state of expectation or hopeful suspense. My chief feeling was satisfaction that her inner self was once more shut out from me; and I almost revelled for the moment in the absent melancholy that made me answer her at cross purposes, and betray utter ignorance of what she had been saying. I remember well the look and the smile with which she one day said, after a mistake of this kind on my part: “I used to think you were a clairvoyant, and that was the reason why you were so bitter against other clairvoyants, wanting to keep your monopoly; but I see now you have become rather duller than the rest of the world.”

I said nothing in reply. It occurred to me that her recent obtrusion of herself upon me might have been prompted by the wish to test my power of detecting some of her secrets; but I let the thought drop again at once: her motives and her deeds had no interest for me, and whatever pleasures she might be seeking, I had no wish to baulk her. There was still pity in my soul for every living thing, and Bertha was living—was surrounded with possibilities of misery.

Just at this time there occurred an event which roused me somewhat from my inertia, and gave me an interest in the passing moment that I had thought impossible for me. It was a visit from Charles Meunier, who had written me word that he was coming to England for relaxation from too strenuous labour, and would like too see me. Meunier had now a European reputation; but his letter to me expressed that keen remembrance of an early regard, an early debt of sympathy, which is inseparable from nobility of character: and I too felt as if his presence would be to me like a transient resurrection into a happier pre-existence.

He came, and as far as possible, I renewed our old pleasure of making tête-à-tête excursions, though, instead of mountains and glacers and the wide blue lake, we had

to content ourselves with mere slopes and ponds and artificial plantations. The years had changed us both, but with what different result! Meunier was now a brilliant figure in society, to whom elegant women pretended to listen, and whose acquaintance was boasted of by noblemen ambitious of brains. He repressed with the utmost delicacy all betrayal of the shock which I am sure he must have received from our meeting, or of a desire to penetrate into my condition and circumstances, and sought by the utmost exertion of his charming social powers to make our reunion agreeable. Bertha was much struck by the unexpected fascinations of a visitor whom she had expected to find presentable only on the score of his celebrity, and put forth all her coquetries and accomplishments. Apparently she succeeded in attracting his admiration, for his manner towards her was attentive and flattering. The effect of his presence on me was so benignant, especially in those renewals of our old tête-à-tête wanderings, when he poured forth to me wonderful narratives of his professional experience, that more than once, when his talk turned on the psychological relations of disease, the thought crossed my mind that, if his stay with me were long enough, I might possibly bring myself to tell this man the secrets of my lot. Might there not lie some remedy for me, too, in his science? Might there not at least lie some comprehension and sympathy ready for me in his large and susceptible mind? But the thought only flickered feebly now and then, and died out before it could become a wish. The horror I had of again breaking in on the privacy of another soul, made me, by an irrational instinct, draw the shroud of concealment more closely around my own, as we automatically perform the gesture we feel to be wanting in another.

When Meunier’s visit was approaching its conclusion, there happened an event which caused some excitement in our household, owing to the surprisingly strong effect it appeared to produce on Bertha—on Bertha, the self-possessed, who usually seemed inaccessible to feminine agitations, and did even her hate in a self-restrained hygienic manner. This event was the sudden severe illness of her maid, Mrs. Archer.

I have reserved to this moment the mention of a circumstance which had forced itself on my notice shortly before Meunier's arrival, namely, that there had been some quarrel between Bertha and this maid, apparently during a visit to a distant family, in which she had accompanied her mistress. I had overheard Archer speaking in a tone of bitter insolence, which I should have thought an adequate reason for immediate dismissal. No dismissal followed; on the contrary, Bertha seemed to be silently putting up with personal inconveniences from the exhibitions of this woman's temper. I was the more astonished to observe that her illness seemed a cause of strong solicitude to Bertha; that she was at the bedside night and day, and would allow no one else to officiate as head-nurse. It happened that our family doctor was out on a holiday, an accident which made Meunier's presence in the house doubly welcome, and he apparently entered into the case with an interest which seemed so much stronger than the ordinary professional feeling, that one day when he had fallen into a long fit of silence after visiting her, I said to him—

"Is this a very peculiar case of disease, Meunier?"

"No," he answered, "it is an attack of peritonitis, which will be fatal, but which does not differ physically from many other cases that have come under my observation. But I'll tell you what I have on my mind. I want to make an experiment on this woman, if you will give me permission. It can do her no harm—will give her no pain—for I shall not make it until life is extinct to all purposes of sensation. I want to try the effect of transfusing blood into her arteries after the heart has ceased to beat for some minutes. I have tried the experiment again and again with animals that have died of this disease, with astounding results, and I want to try it on a human subject. I have the small tubes necessary, in a case I have with me, and the rest of the apparatus could be prepared readily. I should use my own blood—take it from my own arm. This woman won't live through the night, I'm convinced, and I want you to promise me your assistance in making the experiment. I can't do without another hand, but it would perhaps not be well to call in a medical assistant from

among your provincial doctors. A disagreeable foolish version of the thing might get abroad."

"Have you spoken to my wife on the subject?" I said, "because she appears to be peculiarly sensitive about this woman: she has been a favourite maid."

"To tell you the truth," said Meunier, "I don't want her to know about it. There are always insuperable difficulties with women in these matters, and the effect on the supposed dead body may be startling. You and I will sit up together, and be in readiness. When certain symptoms appear I shall take you in, and at the right moment we must manage to get every one else out of the room."

I need not give our farther conversation on the subject. He entered very fully into the details, and overcame my repulsion from them, by exciting in me a mingled awe and curiosity concerning the possible results of his experiment.

We prepared everything, and he instructed me in my part as assistant. He had not told Bertha of his absolute conviction that Archer would not survive through the night, and endeavoured to persuade her to leave the patient and take a night's rest. But she was obstinate, suspecting the fact that death was at hand, and supposing that he wished merely to save her nerves. She refused to leave the sick-room. Meunier and I sat up together in the library, he making frequent visits to the sick-room, and returning with the information that the case was taking precisely the course he expected. Once he said to me, "Can you imagine any cause of ill-feeling this woman has against her mistress, who is so devoted to her?"

"I think there was some misunderstanding between them before her illness. Why do you ask?"

"Because I have observed for the last five or six hours—since, I fancy, she has lost all hope of recovery—there seems a strange prompting in her to say something which pain and failing strength forbid her to utter; and there is a look of hideous meaning in her eyes, which she turns continually towards her mistress. In this

disease the mind often remains singularly clear to the last."

"I am not surprised at an indication of malevolent feeling in her," I said. "She is a woman who has always inspired me with distrust and dislike, but she managed to insinuate herself into her mistress's favour." He was silent after this, looking at the fire with an air of absorption, till he went upstairs again. He stayed away longer than usual, and on returning, said to me quietly, "Come now."

I followed him to the chamber where death was hovering. The dark hangings of the large bed made a background that gave a strong relief to Bertha's pale face as I entered. She started forward as she saw me enter, and then looked at Meunier with an expression of angry inquiry; but he lifted up his hand as if to impose silence, while he fixed his glance on the dying woman and felt her pulse. The face was pinched and ghastly, a cold perspiration was on the forehead, and the eyelids were lowered so as to conceal the large dark eyes. After a minute or two, Meunier walked round to the other side of the bed where Bertha stood, and with his usual air of gentle politeness towards her begged her to leave the patient under our care—everything should be done for her—she was no longer in a state to be conscious of an affectionate presence. Bertha was hesitating, apparently almost willing to believe his assurance and to comply. She looked round at the ghastly dying face, as if to read the confirmation of that assurance, when for a moment the lowered eyelids were raised again, and it seemed as if the eyes were looking towards Bertha, but blankly. A shudder passed through Bertha's frame, and she returned to her station near the pillow, tacitly implying that she would not leave the room.

The eyelids were lifted no more. Once I looked at Bertha as she watched the face of the dying one. She wore a rich peignoir, and her blond hair was half covered by a lace cap: in her attire she was, as always, an elegant woman, fit to figure in a picture of modern aristocratic life: but I asked myself how that face of hers could ever have seemed to me the face of a woman born of woman, with memories of childhood,

capable of pain, needing to be fondled? The features at that moment seemed so preternaturally sharp, the eyes were so hard and eager—she looked like a cruel immortal, finding her spiritual feast in the agonies of a dying race. For across those hard features there came something like a flash when the last hour had been breathed out, and we all felt that the dark veil had completely fallen. What secret was there between Bertha and this woman? I turned my eyes from her with a horrible dread lest my insight should return, and I should be obliged to see what had been breeding about two unloving women's hearts. I felt that Bertha had been watching for the moment of death as the sealing of her secret: I thanked Heaven it could remain sealed for me.

Meunier said quietly, "She is gone." He then gave his arm to Bertha, and she submitted to be led out of the room.

I suppose it was at her order that two female attendants came into the room, and dismissed the younger one who had been present before. When they entered, Meunier had already opened the artery in the long thin neck that lay rigid on the pillow, and I dismissed them, ordering them to remain at a distance till we rang: the doctor, I said, had an operation to perform—he was not sure about the death. For the next twenty minutes I forgot everything but Meunier and the experiment in which he was so absorbed, that I think his senses would have been closed against all sounds or sights which had no relation to it. It was my task at first to keep up the artificial respiration in the body after the transfusion had been effected, but presently Meunier relieved me, and I could see the wondrous slow return of life; the breast began to heave, the inspirations became stronger, the eyelids quivered, and the soul seemed to have returned beneath them. The artificial respiration was withdrawn: still the breathing continued, and there was a movement of the lips.

Just then I heard the handle of the door moving: I suppose Bertha had heard from the women that they had been dismissed: probably a vague fear had arisen in her mind,

for she entered with a look of alarm. She came to the foot of the bed and gave a stifled cry.

The dead woman's eyes were wide open, and met hers in full recognition—the recognition of hate. With a sudden strong effort, the hand that Bertha had thought for ever still was pointed towards her, and the haggard face moved. The gasping eager voice said—

"You mean to poison your husband . . . the poison is in the black cabinet . . . I got it for you . . . you laughed at me, and told lies about me behind my back, to make me disgusting . . . because you were jealous . . . are you sorry . . . now?"

The lips continued to murmur, but the sounds were no longer distinct. Soon there was no sound—only a slight movement: the flame had leaped out, and was being extinguished the faster. The wretched woman's heart-strings had been set to hatred and vengeance; the spirit of life had swept the chords for an instant, and was gone again for ever. Great God! Is this what it is to live again . . . to wake up with our unstilled thirst upon us, with our unuttered curses rising to our lips, with our muscles ready to act out their half-committed sins?

Bertha stood pale at the foot of the bed, quivering and helpless, despairing of devices, like a cunning animal whose hiding-places are surrounded by swift-advancing flame. Even Meunier looked paralysed; life for that moment ceased to be a scientific problem to him. As for me, this scene seemed of one texture with the rest of my existence: horror was my familiar, and this new revelation was only like an old pain recurring with new circumstances.

Since then Bertha and I have lived apart—she in her own neighbourhood, the mistress of half our wealth, I as a wanderer in foreign countries, until I came to this Devonshire nest to die. Bertha lives pitied and admired; for what had I against that charming woman, whom every one but myself could have been happy with? There had been no witness of the scene in the dying room except Meunier, and while

Meunier lived his lips were sealed by a promise to me.

Once or twice, weary of wandering, I rested in a favourite spot, and my heart went out towards the men and women and children whose faces were becoming familiar to me; but I was driven away again in terror at the approach of my old insight—driven away to live continually with the one Unknown Presence revealed and yet hidden by the moving curtain of the earth and sky. Till at last disease took hold of me and forced me to rest here—forced me to live in dependence on my servants. And then the curse of insight—of my double consciousness, came again, and has never left me. I know all their narrow thoughts, their feeble regard, their half-wearied pity.

It is the 20th of September, 1850. I know these figures I have just written, as if they were a long familiar inscription. I have seen them on this page in my desk unnumbered times, when the scene of my dying struggle has opened upon me . . .

*** END OF THE PROJECT GUTENBERG EBOOK THE LIFTED VEIL ***

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and

printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE

THE FULL PROJECT GUTENBERG™ LICENSE

PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg electronic works

1.A. By reading or using any part of this Project Gutenberg electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg electronic works even without complying with the full terms of

this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg mission of promoting free access to electronic works by freely sharing Project Gutenberg works in compliance with the terms of this agreement for keeping the Project Gutenberg name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg License must appear prominently whenever any copy of a

Project Gutenberg work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg™ License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg electronic works provided that:

• You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in

Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.” • You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works. • You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work. • You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™

trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you ‘AS-IS’, WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement,

the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg work, (b) alteration, modification, or additions or deletions to any Project Gutenberg work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg

Project Gutenberg is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg’s goals and ensuring that the Project Gutenberg collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3)

educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 41 Watchung Plaza #516, Montclair NJ 07042, USA, +1 (862) 621-9288. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations ($1 to $5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to

donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate.

Section 5. General Information About Project Gutenberg electronic works

Professor Michael S. Hart was the originator of the Project Gutenberg concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg eBooks with only a loose network of volunteer support.

Project Gutenberg eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.