

# **Hyperion. Volume 2**

Henry Wadsworth Longfellow

# Table of Contents

<b>Hyperion. Volume 2</b> .....	<b>1</b>
Henry Wadsworth Longfellow.....	1
<b>BOOK THE THIRD</b> .....	<b>1</b>
Epigraph.....	1
CHAPTER I. SUMMER-TIME.....	2
CHAPTER II. FOOT-TRAVELLING.....	5
CHAPTER III. INTERLACHEN.....	7
CHAPTER IV. THE EVENING AND THE MORNING STAR.....	11
CHAPTER V. A RAINY DAY.....	13
CHAPTER VI. AFTER DINNER, AND AFTER THE MANNER OF THE BEST CRITICS.....	18
CHAPTER VII. TAKE CARE!.....	26
CHAPTER VIII. THE FOUNTAIN OF OBLIVION.....	29
CHAPTER IX. A TALK ON THE STAIRS.....	32
<b>BOOK THE FOURTH</b> .....	<b>35</b>
Epigraph.....	35
CHAPTER I. A MISERERE.....	35
CHAPTER II. CURFEW BELLS.....	37
CHAPTER III. SHADOWS ON THE WALL.....	41
CHAPTER IV. MUSICAL SUFFERINGS OF JOHN KREISLER.....	45
CHAPTER V. SAINT GILGEN.....	48
CHAPTER VI. SAINT WOLFGANG.....	51
CHAPTER VII. THE STORY OF BROTHER BERNARDUS.....	55
CHAPTER VIII. FOOT-PRINTS OF ANGELS.....	58
CHAPTER IX. THE LAST PANG.....	60

# Hyperion. Volume 2

Henry Wadsworth Longfellow

This page copyright © 2001 Blackmask Online.

<http://www.blackmask.com>

- BOOK THE THIRD.

- Epigraph

- CHAPTER I. SUMMER-TIME.

- CHAPTER II. FOOT-TRAVELLING.

- CHAPTER III. INTERLACHEN.

- CHAPTER IV. THE EVENING AND THE MORNING STAR.

- CHAPTER V. A RAINY DAY.

- CHAPTER VI. AFTER DINNER, AND AFTER THE MANNER OF THE BEST CRITICS.

- CHAPTER VII. TAKE CARE!

- CHAPTER VIII. THE FOUNTAIN OF OBLIVION.

- CHAPTER IX. A TALK ON THE STAIRS.

- BOOK THE FOURTH.

- Epigraph

- CHAPTER I. A MISERERE.

- CHAPTER II. CURFEW BELLS.

- CHAPTER III. SHADOWS ON THE WALL.

- CHAPTER IV. MUSICAL SUFFERINGS OF JOHN KREISLER.

- CHAPTER V. SAINT GILGEN.

- CHAPTER VI. SAINT WOLFGANG.

- CHAPTER VII. THE STORY OF BROTHER BERNARDUS.

- CHAPTER VIII. FOOT-PRINTS OF ANGELS.

- CHAPTER IX. THE LAST PANG.

## BOOK THE THIRD.

### Epigraph

"Take away the lights, too;

The moon lends me too much to find my fears;

And those devotions I am now to pay,

Are written in my heart, not in thy book;

And I shall read them there without a taper."

## CHAPTER I. SUMMER-TIME.

They were right, those old German Minnesingers, to sing the pleasant summer-time! What a time it is! How June stands illuminated in the Calendar! The windows are all wide open; only the Venetian blinds closed. Here and there a long streak of sunshine streams in through a crevice. We hear the low sound of the wind among the trees; and, as it swells and freshens, the distant doors clap to, with a sudden sound. The trees are heavy with leaves; and the gardens full of blossoms, red and white. The whole atmosphere is laden with perfume and sunshine. The birds sing. The cock struts about, and crows loftily. Insects chirp in the grass. Yellow butter-cups stud the green carpet like golden buttons, and the red blossoms of the clover like rubies. The elm-trees reach their long, pendulous branches almost to the ground. White clouds sail aloft; and vapors fret the blue sky with silver threads. The white village gleams afar against the dark hills. Through the meadow winds the river, careless, indolent. It seems to love the country, and is in no haste to reach the sea. The bee only is at work, the hot and angry bee. All things else are at play; he never plays, and is vexed that any one should.

People drive out from town to breathe, and to be happy. Most of them have flowers in their hands; bunches of apple-blossoms, and still oftener lilacs. Ye denizens of the crowded city, how pleasant to you is the change from the sultry streets to the open fields, fragrant with clover-blossoms! how pleasant the fresh, breezy country air, dashed with brine from the meadows! how pleasant, above all, the flowers, the manifold, beautiful flowers!

It is no longer day. Through the trees rises the red moon, and the stars are scarcely seen. In the vast shadow of night, the coolness and the dews descend. I sit at the open window to enjoy them; and hear only the voice of the summer wind. Like black hulks, the shadows of the great trees ride at anchor on the billowy sea of grass. I cannot see the red and blue flowers, but I know that they are there. Far away in the meadow gleams the silver Charles. The tramp of horses' hoofs sounds from the wooden bridge. Then all is still, save the continuous wind of the summer night. Sometimes I know not if it be the wind or the sound of the neighbouring sea. The village clock strikes; and I feel that I am not alone.

How different is it in the city! It is late, and the crowd is gone. You step out upon the balcony, and lie in the very bosom of the cool, dewy night, as if you folded her garments about you. The whole starry heaven is spread out overhead. Beneath lies the public walk with trees, like a fathomless, black gulf, into whose silent darkness the spirit plunges and floats away, with some beloved spirit clasped in its embrace. The lamps are still burning up and down the long street. People go by, with grotesque shadows, now foreshortened and now lengthening away into the darkness and vanishing, while a new one springs up behind the walker, and seems to pass him on the sidewalk. The iron gates of the park shut with a jangling clang. There are footsteps, and loud voices; a tumult, a drunken brawl, an alarm of fire; then silence again. And now at length the city is asleep, and we can see the night. The belated moon looks over the roofs, and finds no one to welcome her. The moonlight is broken. It lies here and there in the squares, and the opening of streets, angular, like blocks of white marble.

Under such a green, triumphal arch, O Reader! with the odor of flowers about thee, and the song of birds, shalt thou pass onward into the enchanted land, as through the Ivory Gate of dreams! And as a prelude and majestic march, one sweet human voice, I know not whose, but coming from the bosom of the Alps, sings this sublime ode, which the Alpine echoes repeat afar.

"Come, golden Evening! In the west

Enthroned the storm-dispelling sun,

And let the triple rainbow rest

O'er all the mountain tops; 't is done;

The tempest ceases; bold and bright,  
The rainbow shoots from hill to hill;  
Down sinks the sun; on presses night;  
Mont Blanc is lovely still!  
"There take thy stand, my spirit; spread  
The world of shadows at thy feet;  
And mark how calmly overhead,  
The stars, like saints in glory, meet.  
While, hid in solitude sublime,  
Methinks I muse on Nature's tomb,  
And hear the passing foot of Time  
Step through the silent gloom.  
"All in a moment, crash on crash,  
From precipice to precipice,  
An avalanche's ruins dash  
Down to the nethermost abyss,  
Invisible; the ear alone  
Pursues the uproar till it dies;  
Echo to Echo, groan for groan,  
From deep to deep, replies.  
"Silence again the darkness seals,  
Darkness that may be felt; but soon  
The silver–clouded east reveals  
The midnight spectre of the moon;  
In half–eclipse she lifts her horn,  
Yet, o'er the host of heaven supreme,

Brings the faint semblance of a morn,  
With her awakening beam.  
"Ah! at her touch, these Alpine heights  
Unreal mockeries appear;  
With blacker shadows, ghastlier lights,  
Emerging as she climbs the sphere;  
A crowd of apparitions pale!  
I hold my breath in chill suspense,  
They seem so exquisitely frail,  
Lest they should vanish hence.  
"I breathe again, I freely breathe;  
Thee, Leman's Lake, once more I trace,  
Like Dian's crescent far beneath,  
As beautiful as Dian's face:  
Pride of the land that gave me birth!  
All that thy waves reflect I love,  
Where heaven itself, brought down to earth,  
Looks fairer than above.  
"Safe on thy banks again I stray;  
The trance of poesy is o'er,  
And I am here at dawn of day,  
Gazing on mountains as before,  
Where all the strange mutations wrought,  
Were magic feats of my own mind;  
For, in that fairy land of thought,  
Whate'er I seek, I find."

## CHAPTER II. FOOT-TRAVELLING.

Tell me, my soul, why art thou restless? Why dost thou look forward to the future with such strong desire? The present is thine, and the past; and the future shall be! O that thou didst look forward to the great hereafter with half the longing wherewith thou longest for an earthly future, which a few days at most will bring thee! to the meeting of the dead, as to the meeting of the absent! Thou glorious spirit-land! O, that I could behold thee as thou art, the region of life, and light, and love, and the dwelling-place of those beloved ones, whose being has flowed onward like a silver-clear stream into the solemn-sounding main, into the ocean of Eternity.

Such were the thoughts that passed through the soul of Flemming, as he lay in utter solitude and silence on the rounded summit of one of the mountains of the Furca Pass, and gazed, with tears in his eyes, and ardent longing in his heart, up into the blue-swimming heaven overhead, and at the glaciers and snowy mountain-peaks around him. Highest and whitest of all, stood the peak of the Jungfrau, which seemed near him, though it rose afar off from the bosom of the Lauterbrunner Thal. There it stood, holy and high and pure, the bride of heaven, all veiled and clothed in white, and lifted the thoughts of the beholder heavenward. O, he little thought then, as he gazed at it with longing and delight, how soon a form was to arise in his own soul, as holy, and high, and pure as this, and like this point heavenward.

Thus lay the traveller on the mountain summit, reposing his weary limbs on the short, brown grass, which more resembled moss than grass. He had sent his guide forward, that he might be alone. His soul within him was wild with a fierce and painful delight. The mountain air excited him; the mountain solitudes enticed, yet maddened him. Every peak, every sharp, jagged iceberg, seemed to pierce him. The silence was awful and sublime. It was like that in the soul of a dying man, when he hears no more the sounds of earth. He seemed to be laying aside his earthly garments. The heavens were near unto him; but between him and heaven every evil deed he had done arose gigantic, like those mountain-peaks, and breathed an icy breath upon him. O, let not the soul that suffers, dare to look Nature in the face, where she sits majestically aloft in the solitude of the mountains; for her face is hard and stern, and looks not in compassion upon her weak and erring child. It is the countenance of an accusing archangel, who summons us to judgment. In the valley she wears the countenance of a Virgin Mother, looking at us with tearful eyes, and a face of pity and love!

But yesterday Flemming had come up the valley of the Saint Gothard Pass, through Amsteg, where the Kerstelenbach comes dashing down the Maderaner Thal, from its snowy cradle overhead. The road is steep, and runs on zigzag terraces. The sides of the mountains are barren cliffs; and from their cloud-capped summits, unheard amid the roar of the great torrent below, come streams of snowwhite foam, leaping from rock to rock, like the mountain chamois. As you advance, the scene grows wilder and more desolate. There is not a tree in sight, not a human habitation. Clouds, black as midnight, lower upon you from the ravines overhead; and the mountain torrent beneath is but a sheet of foam, and sends up an incessant roar. A sudden turn in the road brings you in sight of a lofty bridge, stepping from cliff to cliff with a single stride. A fearful cataract howls beneath it, like an evil spirit, and fills the air with mist; and the mountain wind claps its hands and shrieks through the narrow pass, Ha! ha! This is the Devil's Bridge. It leads the traveller across the fearful chasm, and through a mountain gallery into the broad, green, silent meadow of Andermath.

Even the sunny morning, which followed this gloomy day, had not chased the desolate impression from the soul of Flemming. His excitement increased as he lost himself more and more among the mountains; and now, as he lay all alone on the summit of the sunny hill, with only glaciers and snowy peaks about him, his soul, as I have said, was wild with a fierce and painful delight.

A human voice broke his reverie. He looked, and beheld at a short distance from him, the athletic form of a mountain herdsman, who was approaching the spot where he lay. He was a young man, clothed in a rustic garb, and holding a long staff in his hand. When Flemming rose, he stood still, and gazed at him, as if he loved the face

of man, even in a stranger, and longed to hear a human voice, though it might speak in an unknown tongue. He answered Flemming's salutation in a rude mountain dialect, and in reply to his questions said;

"I, with two others, have charge of two hundred head of cattle on these mountains. Through the two summer months we remain here night and day; for which we receive each a Napoleon."

Flemming gave him half his summer wages. He was glad to do a good deed in secret, and yet so near heaven. The man received it as his due, like a toll-keeper; and soon after departed, leaving the traveller alone. And the traveller went his way down the mountain, as one distraught. He stopped only to pluck one bright blue flower, which bloomed all alone in the vast desert, and looked up at him, as if to say; "O take me with you! leave me not here companionless!"

Ere long he reached the magnificent glacier of the Rhone; a frozen cataract, more than two thousand feet in height, and many miles broad at its base. It fills the whole valley between two mountains, running back to their summits. At the base it is arched, like a dome; and above, jagged and rough, and resembles a mass of gigantic crystals, of a pale emerald tint, mingled with white. A snowy crust covers its surface; but at every rent and crevice the pale green ice shines clear in the sun. Its shape is that of a glove, lying with the palm downwards, and the fingers crooked and close together. It is a gauntlet of ice, which, centuries ago, Winter, the King of these mountains, threw down in defiance to the Sun; and year by year the Sun strives in vain to lift it from the ground on the point of his glittering spear. A feeling of wonder and delight came over the soul of Flemming when he beheld it, and he shouted and cried aloud;

"How wonderful! how glorious!"

After lingering a few hours in the cold, desolate valley, he climbed in the afternoon the steep Mayen-Wand, on the Grimsel, passed the Lake of the Dead, with its ink-black waters; and through the melting snow, and over slippery stepping-stones in the beds of numberless shallow brooks, descended to the Grimsel Hospital, where he passed the night, and thought it the most lone and desolate spot, that man ever slept in.

On the morrow, he rose with the day; and the rising sun found him already standing on the rustic bridge, which hangs over the verge of the Falls of the Aar at Handeck, where the river pitches down a precipice into a narrow and fearful abyss, shut in by perpendicular cliffs. At right angles with it comes the beautiful Aerlenbach; and halfway down the double cascade mingles into one. Thus he pursued his way down the Hasli Thal into the Bernese Oberland, restless, impatient, he knew not why, stopping seldom, and never long, and then rushing forward again, like the rushing river whose steps he followed, and in whose ice-cold waters ever and anon he bathed his wrists, to cool the fever in his blood; for the noonday sun was hot.

His heart dilated in the dilating valley, that grew broader and greener at every step. The sight of human faces and human dwellings soothed him; and through the fields of summer grain, in the broad meadows of Imgrund, he walked with a heart that ached no more, but trembled only, as our eyelids when we have done weeping. As he climbed the opposite hill, which hems in this romantic valley, and, like a heavy yoke, chafes the neck of the Aar, he believed the ancient tradition, which says, that once the valley was a lake. From the summit of the hill he looked southward upon a beautiful landscape of gardens, and fields of grain, and woodlands, and meadows, and the ancient castle of Resti, looking down upon Meyringen. And now all around him were the singing of birds, and grateful shadows of the leafy trees; and sheeted waterfalls dropping from the woodland cliffs, seen only, but unheard, the fluted columns breaking into mist, and fretted with frequent spires and ornaments of foam, and not unlike the towers of a Gothic church inverted. There, in one white sheet of foam, the Riechenbach pours down into its deep beaker, into which the sun never shines. Face to face it beholds the Alpbach falling from the opposite hill, "like a downward smoke." When Flemming saw the innumerable runnels, sliding down the mountain-side, and leaping, all life and gladness, he would fain have clasped them in his arms and been their playmate, and revelled with them in their freedom and delight. Yet he was weary with the day's journey, and entered the village

of Meyringen, embowered in cherry-trees, which were then laden with fruit, more like a way-worn traveller than an enthusiastic poet. As he went up the tavern steps he said in his heart, with the Italian Aretino; "He who has not been at a tavern, knows not what a paradise it is. O holy tavern! O miraculous tavern! holy, because no carking cares are there, nor weariness, nor pain; and miraculous, because of the spits, which of themselves turn round and round! Of a truth all courtesy and good manners come from taverns, so full of bows, and Signor, si! and Signor, nò!"

But even in the tavern he could not rest long. The same evening at sunset he was floating on the lake of Brienz, in an open boat, close under the cascade of the Giessbach, hearing the peasants sing the Ranz des Vaches. He slept that night at the other extremity of the lake, in a large house, which, like Saint Peter's at Joppa, stood by the water's side. The next day he wasted in writing letters, musing in this green nest, and paddling about the lake again; and in the evening went across the beautiful meadows to Interlachen, where many things happened to him, and detained him long.

### CHAPTER III. INTERLACHEN.

Interlachen! How peacefully, by the margin of the swift-rushing Aar, thou liest, on the broad lap of those romantic meadows, all overshadowed by the wide arms of giant trees! Only the round towers of thine ancient cloister rise above their summits; the round towers themselves, but a child's playthings under the great church-towers of the mountains. Close beside thee are lakes, which the flowing band of the river ties together. Before thee opens the magnificent valley of Lauterbrunn, where the cloud-hooded Monk and pale Virgin stand like Saint Francis and his Bride of Snow; and all around thee are fields, and orchards, and hamlets green, from which the church-bells answer each other at evening! The eveningsun was setting when I first beheld thee! The sun of life will set ere I forget thee! Surely it was a scene like this, that inspired the soul of the Swiss poet, in his Song of the Bell!

"Bell! thou soundest merrily,

When the bridal party

To the church doth hie!

Bell! thou soundest solemnly,

When, on Sabbath morning,

Fields deserted lie!

"Bell! thou soundest merrily;

Tellest thou at evening,

Bed-time draweth nigh!

Bell! thou soundest mournfully;

Tellest thou the bitter

Parting hath gone by!

"Say! how canst thou mourn?

How canst thou rejoice?

Art but metal dull!

And yet all our sorrowings,

And all our rejoicings,

Thou dost feel them all!

"God hath wonders many,

Which we cannot fathom,

Placed within thy form!

When the heart is sinking,

Thou alone canst raise it,

Trembling in the storm!"

Paul Flemming alighted at one of the principal hotels. The landlord came out to meet him. He had great eyes and a green coat; and reminded Flemming of the innkeeper mentioned in the Golden Ass, who had been changed by magic into a frog, and croaked to his customers from the lees of a wine-cask. His house, he said, was full; and so was every house in Interlachen; but, if the gentleman would walk into the parlour, he would procure a chamber for him, in the neighbourhood.

On the sofa sat a gentleman, reading; a stout gentleman of perhaps forty-five, round, ruddy, and with a head, which, being a little bald on the top, looked not unlike a crow's nest, with one egg in it. A good-humored face turned from the book as Flemming entered; and a good-humored voice exclaimed;

"Ha! ha! Mr. Flemming! Is it you, or your apparition! I told you we should meet again! though you were for taking an eternal farewell of your fellow-traveller."

Saying these words, the stout gentleman rose and shook Flemming heartily by the hand. And Flemming returned the shake as heartily, recognising in this ruddy personage, a former travelling companion, Mr. Berkley, whom he had left, a week or two previous, toiling up the Righi. Mr. Berkley was an Englishman of fortune; a good-humored, humane old bachelor; remarkable alike for his common sense and his eccentricity. That is to say, the basis of his character was good, sound common sense, trodden down and smoothed by education; but this level groundwork his strange and whimsical fancy used as a dancing-floor, whereon to exhibit her eccentric tricks. His ruling passion was cold-bathing; and he usually ate his breakfast sitting in a tub of cold water, and reading a newspaper. He kissed every child he met; and to every old man, said in passing, "God bless you!" with such an expression of voice and countenance, that no one could doubt his sincerity. He reminded one of Roger Bontemps, or the Little Man in Gray; though with a difference.

"The last time I had the pleasure of seeing you, Mr. Berkley," said Flemming, "was at Goldau, just as you were going up the Righi. I hope you were gratified with a fine sunrise on the mountain top."

"No, Sir, I was not!" replied Mr. Berkley. "It is all a humbug! a confounded humbug! They made such a noise about their sunrise, that I determined I would not see it. So I lay snug in bed; and only peeped through the window curtain. That was enough. Just above the house, on the top of the hill, stood some fifty half-dressed, romantic individuals, shivering in the wet grass; and, a short distance from them, a miserable wretch, blowing a long, wooden horn. That's your sunrise on the Righi, is it? said I; and went to sleep again. The best thing I saw at the Culm, was the advertisement on the bed-room doors, saying, that, if the ladies would wear the quilts and blankets for shawls, when they went out to see the sunrise, they must pay for the washing. Take my word for it, the Righi is a great humbug!"

"Where have you been since?"

"At Zurich and Schaffhausen. If you go to Zurich, beware how you stop at the Raven. They will cheat you. They cheated me; but I had my revenge, for, when we reached Schaffhausen, I wrote in the Traveller's Book;

Beware of the Raven of Zurich!

'T is a bird of omen ill;

With a noisy and an unclean nest,

And a very, very long bill.

If you go to the Golden Falken you will find it there. I am the author of those lines!"

"Bitter as Juvenal!" exclaimed Flemming.

"Not in the least bitter," said Mr. Berkley. "It is all true. Go to the Raven and see. But this Interlachen! this Interlachen! It is the loveliest spot on the face of the earth," he continued, stretching out both arms, as if to embrace the object of his affection. "There, only look out there!"

Here he pointed to the window. Flemming looked, and beheld a scene of transcendent beauty. The plain was covered already by the brown shade of the summer twilight. From the cottage roofs in Unterseen rose here and there a thin column of smoke over the tops of the trees and mingled with the evening shadows. The Valley of Lauterbrunnen was filled with a blue haze. Far above, in the clear, cloudless heaven, the white forehead of the Jungfrau blushed at the last kiss of the departing sun. It was a glorious Transfiguration of Nature! And when the village bells began to ring, and a single voice at a great distance was heard yodling forth a ballad, it rather broke than increased the enchantment of a scene, where silence was more musical than sound.

For a long time they gazed at the gloaming landscape, and spake not. At length people came into the parlour, and laid aside their shawls and hats, and exchanged a word or two with Berkley. To Flemming they were all unknown. To him it was all Mr. Brown and Mrs. Johnson, and nothing more. The conversation turned upon the various excursions of the day. Some had been at the Staubbach, others at the Grindelwald; others at the Lake of Thun; and nobody before had ever experienced half the rapture, which they had experienced that day. And thus they sat in the twilight, as people love to do, at the close of a summer day. As yet the lamps had not been lighted; and one could not distinguish faces; but voices only, and forms, like shadows.

Presently a female figure, clothed in black, entered the room and sat down by the window. She rather listened to the conversation, than joined in it; but the few words she said were spoken in a voice so musical and full of soul, that it moved the soul of Flemming, like a whisper from heaven.

O, how wonderful is the human voice! It is indeed the organ of the soul! The intellect of man sits enthroned visibly upon his forehead and in his eye; and the heart of man is written upon his countenance. But the soul reveals itself in the voice only; as God revealed himself to the prophet of old in the still, small voice; and in a voice from the burning bush. The soul of man is audible, not visible. A sound alone betrays the flowing of the eternal fountain, invisible to man!

Flemming would fain have sat and listened for hours to the sound of that unknown voice. He felt sure, in his secret heart, that the being from whom it came was beautiful. His imagination filled up the faint outline, which the eye beheld in the fading twilight, and the figure stood already in his mind, like Raphael's beautiful Madonna in the Dresden gallery. He was never more mistaken in his life. The voice belonged to a beautiful being, it is true; but her beauty was different from that of any Madonna which Raphael ever painted; as he would have seen, had he waited till the lamps were lighted. But in the midst of his reverie and saint-painting, the landlord came in, and told him he had found a chamber, which he begged him to go and look at.

Flemming took his leave and departed. Berkley went with him, to see, he said, what kind of a nest his young friend was to sleep in.

"The chamber is not what I could wish," said the landlord, as he led them across the street. "It is in the old cloister. But to-morrow or next day, you can no doubt have a room at the house."

The name of the cloister struck Flemming's imagination pleasantly. He was owl enough to like ruins and old chambers, where nuns or friars had slept. And he said to Berkley;

"So, you perceive, my nest is to be in a cloister. It already makes me think of a bird's-nest I once saw on an old tower of Heidelberg castle, built in the jaws of a lion, which formerly served as a spout. But pray tell me, who was that young lady, with the soft voice?"

"What young lady with the soft voice?"

"The young lady in black, who sat by the window."

"O, she is the daughter of an English officer, who died not long ago at Naples. She is passing the summer here with her mother, for her health."

"What is her name?"

"Ashburton."

"Is she beautiful?"

"Not in the least; but very intellectual. A woman of genius, I should say."

And now they had reached the walls of the cloister, and passed under an arched gateway, and close beneath the round towers, which Flemming had already seen, rising with their cone-shaped roofs above the trees, like tall tapers, with extinguishers upon them.

"It is not so bad, as it looks," said the landlord, knocking at a small door, in the main building. "The Bailiff lives in one part of it."

A servant girl, with a candle in her hand, opened the door, and conducted Flemming and Berkley to the chamber which had been engaged. It was a large room on the lower floor, wainscoted with pine, and unpainted. Three lofty

and narrow windows, with leaden lattices and small panes, looked southward towards the valley of Lauterbrunnen and the mountains. In one corner was a large square bed, with a tester and checked curtains. In another, a huge stove of painted tiles, reaching almost to the ceiling. An old sofa, a few high-backed antique chairs, and a table, completed the furniture of the room.

Thus Flemming took possession of his monkish cell and dormitory. He ordered tea, and began to feel at home. Berkley passed the evening with him. On going away he said;

"Good night! I leave you to the care of the Virgin and all the Saints. If the ghost of any old monk comes back after his prayer-book, my compliments to him. If I were a younger man, you certainly should see a ghost. Good night!"

When he had departed, Flemming opened the lattice of one of the windows. The moon had risen, and silvered the dark outline of the nearest hills; while, afar off, the snowy summits of the Jungfrau and the Silver-Horn shone like a white cloud in the sky. Close beneath the windows was a flower-garden; and the breath of the summer night came to him with dewy fragrance. There was a grateful seclusion about the place. He blessed the happy accident, which gave him such a lodging, and fell asleep that night thinking of the nuns, who once had slept in the same quiet cells; but neither wimpled nun nor cowled monk appeared to him in his dreams; not even the face of Mary Ashburton; nor did he hear her voice.

## CHAPTER IV. THE EVENING AND THE MORNING STAR.

Old Froissart tells us, in his Chronicles, that when King Edward beheld the Countess of Salisbury at her castle gate, he thought he had never seen before so noble nor so fair a lady; he was stricken therewith to the heart with a sparkle of fine love, that endured long after; he thought no lady in the world so worthy to be beloved, as she. And so likewise thought Paul Flemming, when he beheld the English lady in the fair light of a summer morning. I will not disguise the truth. She is my heroine; and I mean to describe her with great truth and beauty, so that all shall be in love with her, and I most of all.

Mary Ashburton was in her twentieth summer. Like the fair maiden Amoret, she was sitting in the lap of womanhood. They did her wrong, who said she was not beautiful; and yet

"she was not fair,

Nor beautiful; those words express her not.

But O, her looks had something excellent,

That wants a name!"

Her face had a wonderful fascination in it. It was such a calm, quiet face, with the light of the rising soul shining so peacefully through it. At times it wore an expression of seriousness, of sorrow even; and then seemed to make the very air bright with what the Italian poets so beautifully call the lampeggiar dell' angelico riso, the lightning of the angelic smile.

And O, those eyes, those deep, unutterable eyes, with "down-falling eyelids, full of dreams and slumber," and within them a cold, living light, as in mountain lakes at evening, or in the river of Paradise, forever gliding,

"with a brown, brown current

Under the shade perpetual, that never

Ray of the sun lets in, nor of the moon."

I dislike an eye that twinkles like a star. Those only are beautiful which, like the planets, have a steady, lambent light; are luminous, but not sparkling. Such eyes the Greek poets give to the Immortals. But I forget myself.

The lady's figure was striking. Every step, every attitude was graceful, and yet lofty, as if inspired by the soul within. Angels in the old poetic philosophy have such forms; it was the soul itself imprinted on the air. And what a soul was hers! A temple dedicated to Heaven, and, like the Pantheon at Rome, lighted only from above. And earthly passions in the form of gods were no longer there, but the sweet and thoughtful faces of Christ, and the Virgin Mary, and the Saints. Thus there was not one discordant thing in her; but a perfect harmony of figure, and face, and soul, in a word of the whole being. And he who had a soul to comprehend hers, must of necessity love her, and, having once loved her, could love no other woman forevermore.

No wonder, then, that Flemming felt his heartdrawn towards her, as, in her morning walk, she passed him, sitting alone under the great walnut trees near the cloister, and thinking of Heaven, but not of her. She, too, was alone. Her cheek was no longer pale; but glowing and bright, with the inspiration of the summer air. Flemming gazed after her till she disappeared, even as a vision of his dreams, he knew not whither. He was not yet in love, but very near it; for he thanked God, that he had made such beautiful beings to walk the earth.

Last night he had heard a voice to which his soul responded; and he might have gone on his way, and taken no farther heed. But he would have heard that voice afterwards, whenever at evening he thought of this evening at Interlachen. To-day he had seen more clearly the vision, and his restless soul calm. The place seemed pleasant to him; and he could not go. He did not ask himself whence came this calm. He felt it; and was happy in the feeling; and blessed the landscape and the summer morning, as if they possessed the wonder-working power.

"A pleasant morning dream to you;" said a friendly voice; and at the same moment some one laid his hand upon Flemming's shoulder. It was Berkley. He had approached unseen and unheard.

"I see by the smile on your countenance," he continued, "that it is no day-incubus."

"You are right," replied Flemming. "It was a pleasant dream, which you have put to flight."

"And I am glad to see, that you have also put to flight the gloomy thoughts which used to haunt you. I like to see people cheerful and happy. What is the use of giving way to sadness in this beautiful world?"

"Ah! this beautiful world!" said Flemming, with a smile. "Indeed, I know not what to think of it. Sometimes it is all gladness and sunshine, and Heaven itself lies not far off. And then it changes suddenly; and is dark and sorrowful, and clouds shut out the sky. In the lives of the saddest of us, there are bright days like this, when we feel as if we could take the great world in our arms and kiss it. Then come the gloomy hours, when the fire will neither burn on our hearths nor in our hearts; and all without and within is dismal, cold, and dark. Believe me, every heart has its secret sorrows, which the world knows not, and oftentimes we call a man cold, when he is only sad."

"And who says we don't?" interrupted Berkley. "Come, come! Let us go to breakfast. The morning air has given me a rude appetite. I long to say grace over a fresh egg; and eat salt with my worst enemies; namely, the Cockneys at the hotel. After breakfast you must give yourself up wholly to me. I shall take you to the Grindelwald!"

"To-day, then, you do not breakfast like Diogenes, but consent to leave your tub."

"Yes, for the pleasure of your company. I shall also blow out the light in my lantern, having found you."

"Thank you."

The breakfast passed without any unusual occurrence. Flemming watched the entrance of every guest; but she came not, the guest he most desired to see.

"And now for the Grindelwald!" said Berkley.

"Why such haste? We have the whole day before us. There is time enough."

"Not a moment to lose, I assure you. The carriage is at the door."

They drove up the valley of Lauterbrunnen, and turned eastward among the mountains of the Grindelwald. There they passed the day; half-frozen by the icy breath of the Great Glacier, upon whose surface stand pyramids and blocks of ice, like the tombstones of a cemetery. It was a weary day to Flemming. He wished himself at Interlachen; and was glad when, towards evening, he saw once more the cone-roofed towers of the cloister rising above the walnut trees.

That evening is written in red letters in his history. It gave him another revelation of the beauty and excellence of the female character and intellect; not wholly new to him, yet now renewed and fortified. It was from the lips of Mary Ashburton, that the revelation came. Her form arose, like a tremulous evening star, in the firmament of his soul. He conversed with her; and with her alone; and knew not when to go. All others were to him as if they were not there. He saw their forms, but saw them as the forms of inanimate things. At length her mother came; and Flemming beheld in her but another Mary Ashburton, with beauty more mature; the same forehead and eyes, the same majestic figure; and, as yet, no trace of age. He gazed upon her with a feeling of delight, not unmingled with holy awe. She was to him the rich and glowing Evening, from whose bosom the tremulous star was born.

Berkley took no active part in the conversation, but did what was much more to the purpose, that it is to say, arranged a drive for the next day with the Ashburtons, and of course invited Flemming, who went home that night with a halo round his head; and wondering much at a dandy, who stood at the door of the hotel, and said to his companion, as Flemming passed;

"What do you call this place? I have been here two hours already, and find it devilish dull!"

## CHAPTER V. A RAINY DAY.

When Flemming awoke the next morning he saw the sky dark and lowering. From the mountain tops hung a curtain of mist, whose heavy folds waved to and fro in the valley below. Over all the landscape, the soft, summer rain was falling. No admiring eyes would look up that day at the Staubbach.

A rainy day in Switzerland puts a sudden stop to many diversions. The coachman may drive to the tavern and then back to the stable; but no farther. The sunburnt guide may sit at the ale-house door, and welcome; and the boatman whistle and curse the clouds, at his own sweet will; but no foot stirs abroad for all that; no traveller moves, if he has time to stay. The rainy day gives him time for reflection. He has leisure now to take cognizance of his impressions, and make up his account with the mountains. He remembers, too, that he has friends at home; and writes up the Journal, neglected for a week or more; and letters neglected longer; or finishes the rough pencil-sketch, begun yesterday in the open air. On the whole he is not sorry it rains; though disappointed.

Flemming was both sorry and disappointed; but he did not on that account fail to go over to the Ashburtons at the appointed hour. He found them sitting in the parlour. The mother was reading, and the daughter retouching a sketch of the Lake of Thun. After the usual salutations, Flemming seated himself near the daughter, and said;

"We shall have no Staubbach to-day, I presume; only this Giessbach from the clouds."

"Nothing more, I suppose. So we must be content to stay in-doors; and listen to the sound of the eves-dropping rain. It gives me time to finish some of these rough sketches."

"It is a pleasant pastime," said Flemming; "and I perceive you are very skilful. I am delighted to see, that you can draw a straight line. I never before saw a lady's sketch-book, in which all the towers did not resemble the leaning Tower of Pisa. I always tremble for the little men under them."

"How absurd!" exclaimed Mary Ashburton, with a smile that passed through the misty air of Flemming's thoughts, like a sunbeam; "For one, I succeed much better in straight lines than in any others. Here I have been trying a half-hour to make this water-wheel round; and round it never will be."

"Then let it remain as it is. It looks uncommonly picturesque, and may pass for a new invention."

The lady continued to sketch, and Flemming to gaze at her beautiful face; often repeating to himself those lines in Marlow's Faust;

"O thou art fairer than the evening air,

Clad in the beauty of a thousand stars!"

He certainly would have betrayed himself to the maternal eye of Mrs. Ashburton, had she not been wholly absorbed in the follies of a fashionable novel. Ere long the fair sketcher had paused for a moment; and Flemming had taken her sketch-book in his hands and was looking it through from the beginning with ever-increasing delight, half of which he dared not express, though he favored her with some comments and bursts of admiration.

"This is truly a very beautiful sketch of Murten and the battle-field! How quietly the land-scape sleeps there by the lake, after the battle! Did you ever read the ballad of Veit Weber, the shoe-maker, on this subject? He says, the routed Burgundians jumped into the lake, and the Swiss Leaguers shot them down like wild ducks among the reeds. He fought in the battle and wrote the ballad afterwards;

He had himself laid hand on sword,

He who this rhyme did write;

Till evening mowed he with the sword,

And sang the song at night.' "

"You must give me the whole ballad," said Miss Ashburton; "it will serve to illustrate the sketch."

"And the sketch to illustrate the ballad. And now we suddenly slide down the Alps into Italy, and are even in Rome, if I mistake not. This is surely a head of Homer?"

"Yes," replied the lady, with a little enthusiasm. "Do you not remember the marble bust at Rome? When I first beheld that bust, it absolutely inspired me with awe. It is not the face of a man, but of a god!"

"And you have done it no injustice in your copy," said Flemming, catching a new enthusiasm from hers. "With what a classic grace the fillet, passing round the majestic forehead, confines his flowing locks, which mingle with his beard! The countenance, too, is calm, majestic, godlike! Even the fixed and sightless eyeballs do not mar the

image of the seer! Such were the sightless eyes of the blind old man of Chios. They seem to look with mournful solemnity into the mysterious future; and the marble lips to repeat that prophetic passage in the Hymn to Apollo; 'Let me also hope to be remembered in ages to come. And when any one, born of the tribes of men, comes hither, a weary traveller, and inquires, who is the sweetest of the Singing Men, that resort to your feasts, and whom you most delight to hear, do you make answer for me. It is the Blind Man, who dwells in Chios; his songs excel all that can ever be sung!' But do you really believe, that this is a portrait of Homer?"

"Certainly not! It is only an artist's dream. It was thus, that Homer appeared to him in his visions of the antique world. Every one, you know, forms an image in his fancy of persons and things he has never seen; and the artist reproduces them in marble or on canvass."

"And what is the image in your fancy? Is it like this?"

"No; not entirely. I have drawn my impressions from another source. Whenever I think of Homer, which is not often, he walks before me, solemn and serene, as in the vision of the great Italian; in countenance neither sorrowful nor glad, followed by other bards, and holding in his right hand a sword!"

"That is a finer conception, than even this," said Flemming. "And I perceive from your words, as well as from this book, that you have a true feeling for art, and understand what it is. You have had bright glimpses into the enchanted land."

"I trust," replied the lady modestly, "that I am not wholly without this feeling. Certainly I have as strong and passionate a love of Art as of Nature."

"But does it not often offend you to hear people speaking of Art and Nature as opposite and discordant things? Surely nothing can be more false. Nature is a revelation of God; Art a revelation of man. Indeed, Art signifies no more than this. Art is Power. That is the original meaning of the word. It is the creative power by which the soul of man makes itself known, through some external manifestation or outward sign. As we can always hear the voice of God, walking in the garden, in the cool of the day, or under the star-light, where, to quote one of this poet's verses, 'high prospects and the brows of all steep hills and pinnacles thrust up themselves for shows'; so, under the twilight and the starlight of past ages, do we hear the voice of man, walking amid the works of his hands, and city walls and towers and the spires of churches, thrust up themselves for shows."

The lady smiled at his warmth; and he continued;

"This, however, is but a similitude; and Art and Nature are more nearly allied than by similitudes only. Art is the revelation of man; and not merely that, but likewise the revelation of Nature, speaking through man. Art preëxists in Nature, and Nature is reproduced in Art. As vapors from the ocean, floating landward and dissolved in rain, are carried back in rivers to the ocean, so thoughts and the semblances of things that fall upon the soul of man in showers, flow out again in living streams of Art, and lose themselves in the great ocean, which is Nature. Art and Nature are not, then, discordant, but ever harmoniously working in each other."

Enthusiasm begets enthusiasm. Flemming spake with such evident interest in the subject, that Miss Ashburton did not fail to manifest some interest in what he said; and, encouraged by this, he proceeded;

"Thus in this wondrous world wherein we live, which is the World of Nature, man has made unto himself another world hardly less wondrous, which is the World of Art. And it lies infolded and compassed about by the other,

'And the clear region where 't was born,

Round in itself incloses.'

Taking this view of art, I think we understand more easily the skill of the artist, and the difference between him and the mere amateur. What we call miracles and wonders of art are not so to him who created them. For they were created by the natural movements of his own great soul. Statues, paintings, churches, poems, are but shadows of himself; shadows in marble, colors, stone, words. He feels and recognises their beauty; but he thought these thoughts and produced these things as easily as inferior minds do thoughts and things inferior. Perhaps more easily. Vague images and shapes of beauty floating through the soul, the semblances of things as yet indefinite or ill-defined, and perfect only when put in art, this Possible Intellect, as the Scholastic Philosophers have termed it, the artist shares in common with us all. The lovers of art are many. But the Active Intellect, the creative power, the power to put these shapes and images in art, to embody the indefinite, and render perfect, is his alone. He shares the gift with few. He knows not even whence nor how this is. He knows only that it is; that God has given him the power, which has been denied to others."

"I should have known you were just from Germany," said the lady, with a smile, "even if you had not told me so. You are an enthusiast for the Germans. For my part I cannot endure their harsh language."

"You would like it better, if you knew it better," answered Flemming. "It is not harsh to me; but homelike, hearty, and full of feeling, like the sound of happy voices at a fireside, of a winter's night, when the wind blows, and the fire crackles, and hisses, and snaps. I do indeed love the Germans; the men are so hale and hearty, and the Fräuleins so tender and true!"

"I always think of men with pipes and beer, and women with knittingwork."

"O, those are English prejudices," exclaimed Flemming. "Nothing can be more "

"And their very literature presents itself to my imagination under the same forms."

"I see you have read only English criticisms; and have an idea, that all German books smell, as it were, 'of groceries, of brown papers, filled with greasy cakes and slices of bacon; and of fryings in frowzy back-parlours; and this shuts you out from a glorious world of poetry, romance, and dreams!'"

Mary Ashburton smiled, and Flemming continued to turn over the leaves of the sketch-book, with an occasional criticism and witticism. At length he came to a leaf which was written in pencil. People of a lively imagination are generally curious, and always so when a little in love.

"Here is a pencil-sketch," said he, with an entreating look, "which I would fain examine with the rest."

"You may do so, if you wish; but you will find it the poorest sketch in the book. I was trying one day to draw the picture of an artist's life in Rome, as it presented itself to my imagination; and this is the result. Perhaps it may awaken some pleasant recollection in your mind."

Flemming waited no longer; but read with the eyes of a lover, not of a critic, the following description, which inspired him with a new enthusiasm for Art, and for Mary Ashburton.

"I often reflect with delight upon the young artist's life in Rome. A stranger from the cold and gloomy North, he has crossed the Alps, and with the devotion of a pilgrim journeyed to the Eternal City. He dwells perhaps upon the Pincian Hill; and hardly a house there, which is not inhabited by artists from foreign lands. The very room he lives in has been their abode from time out of mind. Their names are written all over the walls; perhaps some further record of them left in a rough sketch upon the window-shutter, with an inscription and a date. These things consecrate the place, in his imagination. Even these names, though unknown to him, are not without associations in his mind.

"In that warm latitude he rises with the day. The night-vapors are already rolling away over the Campagna sea-ward. As he looks from his window, above and beyond their white folds he recognises the tremulous blue sea at Ostia. Over Soracte rises the sun, over his own beloved mountain; though no longer worshipped there, as of old. Before him, the antique house, where Raphael lived, casts its long, brown shadow down into the heart of modern Rome. The city lies still asleep and silent. But above its dark roofs, more than two hundred steeples catch the sunshine on their gilded weather-cocks. Presently the bells begin to ring, and, as the artist listens to their pleasant chimes, he knows that in each of those churches over the high altar, hangs a painting by some great master's hand, whose beauty comes between him and heaven, so that he cannot pray, but wonder only.

"Among these works of art he passes the day; but oftenest in St. Peter's and the Vatican. Up the vast marble stair-case, through the Corridor Chiaramonti, through vestibules, galleries, chambers, he passes, as in a dream. All are filled with busts and statues; or painted in daring frescoes. What forms of strength and beauty! what glorious creations of the human mind! and in that last chamber of all, standing alone upon his pedestal, the Apollo found at Actium, in such a majestic attitude, with such a noble countenance, life-like, god-like!

"Or perhaps he passes into the chambers of the painters; but goes no further than the second. For in the middle of that chamber a large painting stands upon the heavy easel, as if unfinished, though more than three hundred years ago the great artist completed it, and then laid his pencil away forever, leaving this last benediction to the world. It is the Transfiguration of Christ by Raphael. A child looks not at the stars with greater wonder, than the artist at this painting. He knows how many studious years are in that picture. He knows the difficult path that leads to perfection, having himself taken some of the first steps. Thus he recalls the hour, when that broad canvass was first stretched upon its frame, and Raphael stood before it, and laid the first colors upon it, and beheld the figures one by one born into life, and 'looked upon the work of his own hands with a smile, that it should have succeeded so well.' He recalls too, the hour, when, the task accomplished, the pencil dropped from the master's dying hand, and his eyes closed to open on a more glorious transfiguration, and at length the dead Raphael lay in his own studio, before this wonderful painting, more glorious than any conqueror under the banners and armorial hatchments of his funeral!

"Think you, that such sights and thoughts as these do not move the heart of a young man and an artist! And when he goes forth into the open air, the sun is going down, and the gray ruins of an antique world receive him. From the Palace of the Cæsars he looks down into the Forum, or towards the Coliseum; or westward sees the last sunshine strike the bronze Archangel, which stands upon the Tomb of Adrian. He walks amid a world of Art in ruins. The very street-lamps, that light him homeward, burn before some painted or sculptured image of the Madonna! What wonder is it, if dreams visit him in his sleep, nay, if his whole life seem to him a dream! What wonder, if, with a feverish heart and quick hand, he strive to reproduce those dreams in marble or on canvass."

Foolish Paul Flemming! who both admired and praised this little sketch, and yet was too blind to see, that it was written from the heart, and not from the imagination! Foolish Paul Flemming! who thought, that a girl of twenty could write thus, without a reason! Close upon this followed another pencil sketch, which he likewise read, with the lady's permission. It was this.

"The whole period of the Middle Ages seems very strange to me. At times I cannot persuade myself that such things could have been, as history tells us; that such a strange world was a part of our world, that such a strange life was a part of the life, which seems to us who are living it now, so passionless and commonplace. It is only when I stand amid ruined castles, that look at me so mournfully, and behold the heavy armour of old knights, hanging upon the wainscot of Gothic chambers; or when I walk amid the aisles of some dusky minster, whose walls are narrative of hoar antiquity, and whose very bells have been baptized, and see the carved oaken stalls in the choir, where so many generations of monks have sat and sung, and the tombs, where now they sleep in silence, to awake no more to their midnight psalms; it is only at such times, that the history of the Middle Ages is a reality to me, and not a passage in romance.

"Likewise the illuminated manuscripts of those ages have something of this power of making the dead Past a living Present in my mind. What curious figures are emblazoned on the creaking parchment, making its yellow leaves laugh with gay colors! You seem to come upon them unawares. Their faces have an expression of wonder. They seem all to be just startled from their sleep by the sound you made when you unloosed the brazen clasps, and opened the curiously-carved oaken covers, that turn on hinges, like the great gates of a city. To the building of that city some diligent monk gave the whole of a long life. With what strange denizens he peopled it! Adam and Eve standing under a tree, she, with the apple in her hand; the patriarch Abraham, with a tree growing out of his body, and his descendants sitting owl-like upon its branches; ladies with flowing locks of gold; knights in armour, with most fantastic, long-toed shoes; jousts and tournaments; and Minnesingers, and lovers, whose heads reach to the towers, where their ladies sit; and all so angular, so simple, so childlike, all in such simple attitudes, with such great eyes, and holding up such long, lank fingers! These things are characteristic of the Middle Ages, and persuade me of the truth of history."

At this moment Berkley entered, with a Swiss cottage, which he had just bought as a present for somebody's child in England; and a cane with a chamois-horn on the end of it, which he had just bought for himself. This was the first time, that Flemming had been sorry to see the good-natured man. His presence interrupted the delightful conversation he was carrying on "under four eyes," with Mary Ashburton. He really thought Berkley a bore, and wondered it had never occurred to him before. Mrs. Ashburton, too, must needs lay down her book; and the conversation became general. Strange to say, the Swiss dinner-hour of one o'clock, did not come a moment too soon for Flemming. It did not even occur to him that it was early; for he was seated beside Mary Ashburton, and at dinner one can say so much, without being overheard.

## **CHAPTER VI. AFTER DINNER, AND AFTER THE MANNER OF THE BEST CRITICS.**

When the learned Thomas Diafoirus wooed the fair Angélique, he drew from his pocket a medical thesis, and presented it to her, as the first-fruits of his genius; and at the same time, invited her, with her father's permission, to attend the dissection of a woman, upon whom he was to lecture. Paul Flemming did nearly the same thing; and so often, that it had become a habit. He was continually drawing, from his pocket or his memory, some scrap of song or story; and inviting some fair Angélique, either with her father's permission or without, to attend the dissection of an author, upon whom he was to discourse. He soon gave proofs of this to Mary Ashburton.

"What books have we here for afternoon reading?" said Flemming, taking a volume from the parlour table, when they had returned from the dining-room. "O, it is Uhland's Poems. Have you read any thing of his? He and Tieck are the best living poets of Germany. They dispute the palm of superiority. Let me give you a lesson in German, this afternoon, Miss Ashburton; so that no one may accuse you of 'omitting the sweet benefit of time, to clothe your age with angel-like perfection.' I have opened at random upon the ballad of the Black Knight. You repeat the German after me, and I will translate to you. Pfingsten war, das Fest der Freude!"

"I should never persuade my unwilling lips to pronounce such sounds. So I beg you not to perplex me with your German, but read me the ballad in English."

"Well, then, listen. I will improvise a translation for your own particular benefit.

"T was Pentecost, the Feast of Gladness,

When woods and fields put off all sadness.

Thus began the King and spake;

'So from the halls  
Of ancient Hofburg's walls,  
A luxuriant Spring shall break.'  
"Drums and trumpets echo loudly,  
Wave the crimson banners proudly.  
From balcony the King looked on;  
In the play of spears,  
Fell all the cavaliers,  
Before the monarch's stalwart son.  
"To the barrier of the fight,  
Rode at last a sable Knight.  
'Sir Knight! your name and scutcheon, say!'  
'Should I speak it here,  
Ye would stand aghast with fear;  
Am a Prince of mighty sway!'  
"When he rode into the lists,  
The arch of heaven grew black with mists,  
And the castle 'gan to rock.  
At the first blow,  
Fell the youth from saddle-bow,  
Hardly rises from the shock.  
"Pipe and viol call the dances,  
Torch-light through the high halls glances;  
Waves a mighty shadow in.  
With manner bland  
Doth ask the maiden's hand,

Doth with her the dance begin.

"Danced in sable iron sark,

Danced a measure weird and dark,

Coldly clasped her limbs around.

From breast and hair

Down fall from her the fair

Flowerets wilted to the ground.

"To the sumptuous banquet came

Every Knight and every Dame.

'Twixt son and daughter all distraught,

With mournful mind

The ancient King reclined,

Gazed at them in silent thought.

"Pale the children both did look,

But the guest a beaker took;

'Golden wine will make you whole!"

The children drank,

Gave many a courteous thank;

'O that draught was very cool!"

"Each the father's breast embraces,

Son and daughter; and their faces

Colorless grow utterly.

Whichever way

Looks the fear-struck father gray,

He beholds his children die.

" 'Woe! the blessed children both,

Takest thou in the joy of youth;

Take me, too, the joyless father!

Spake the Grim Guest,

From his hollow, cavernous breast;

'Roses in the spring I gather!' "

"That is indeed a striking ballad!" said Miss Ashburton, "but rather too grim and ghostly for this dull afternoon."

"It begins joyously enough with the feast of Pentecost, and the crimson banners at the old castle. Then the contrast is well managed. The Knight in black mail, and the waving in of the mighty shadow in the dance, and the dropping of the faded flowers, are all strikingly presented to the imagination. However, it tells its own story, and needs no explanation. Here is something in a different vein, though still melancholy. The Castle by the Sea. Shall I read it?"

"Yes, if you like."

Flemming read;

"Hast thou seen that lordly castle,

That Castle by the Sea?

Golden and red above it

The clouds float gorgeously.

"And fain it would stoop downward

To the mirrored wave below;

And fain it would soar upward

In the evening's crimson glow.

" 'Well have I seen that castle,

That Castle by the Sea,

And the moon above it standing,

And the mist rise solemnly.'

"The winds and the waves of ocean,

Had they a merry chime?

Didst thou hear, from those lofty chambers,

The harp and the minstrel's rhyme?

"The winds and the waves of ocean,

They rested quietly,

But I heard on the gale a sound of wail,

And tears came to my eye.'

"And sawest thou on the turrets

The King and his royal bride?

And the wave of their crimson mantles?

And the golden crown of pride?

"Led they not forth in rapture

A beauteous maiden there?

Resplendent as the morning sun,

Beaming with golden hair?

"Well saw I the ancient parents,

Without the crown of pride;

They were moving slow, in weeds of woe,

No maiden was by their side!

How do you like that?"

"It is very graceful, and pretty. But Uhland seems to leave a great deal to his reader's imagination. All his readers should be poets themselves, or they will hardly comprehend him. I confess, I hardly understand the passage where he speaks of the castle's stooping downward to the mirrored wave below, and then soaring upward into the gleaming sky. I suppose, however, he wishes to express the momentary illusion we experience at beholding a perfect reflection of an old tower in the sea, and look at it as if it were not a mere shadow in the water; and yet the real tower rises far above, and seems to float in the crimson evening clouds. Is that the meaning?"

"I should think it was. To me it is all a beautiful cloud landscape, which I comprehend and feel, and yet should find some difficulty perhaps in explaining."

"And why need one always explain? Some feelings are quite untranslatable. No language has yet been found for them. They gleam upon us beautifully through the dim twilight of fancy, and yet, when we bring them close to us, and hold them up to the light of reason, lose their beauty, all at once; just as glow-worms, which gleam with such a spiritual light in the shadows of evening, when brought in where the candles are lighted, are found to be only worms, like so many others."

"Very true. We ought sometimes to be content with feeling. Here, now, is an exquisite piece, which soothes one like the fall of evening shadows, like the dewy coolness of twilight after a sultry day. I shall not give you a bald translation of my own, because I have laid up in my memory another, which, though not very literal, equals the original in beauty. Observe how finely it commences.

"Many a year is in its grave,

Since I crossed this restless wave;

And the evening, fair as ever,

Shines on ruin, rock, and river.

"Then, in this same boat, beside,

Sat two comrades old and tried;

One with all a father's truth,

One with all the fire of youth.

"One on earth in silence wrought,

And his grave in silence sought;

But the younger, brighter form

Passed in battle and in storm!

"So, whene'er I turn my eye

Back upon the days gone by,

Saddening thoughts of friends come o'er me,

Friends, who closed their course before me.

"Yet what binds us, friend to friend,

But that soul with soul can blend?

Soul-like were those hours of yore;

Let us walk in soul once more!

"Take, O boatman, thrice thy fee;

Take, I give it willingly;

For, invisibly to thee,

Spirits twain have crossed with me!"

"O, that is beautiful, 'beautiful exceedingly!' Who translated it?"

"I do not know. I wish I could find him out. It is certainly admirably done; though in the measure of the original there is something like the rocking motion of a boat, which is not preserved in the translation."

"And is Uhland always so soothing and spiritual?"

"Yes, he generally looks into the spirit-world. I am now trying to find here a little poem on the Death of a Country Clergyman; in which he introduces a beautiful picture. But I cannot turn to it. No matter. He describes the spirit of the good old man, returning to earth on a bright summer morning, and standing amid the golden corn and the red and blue flowers, and mildly greeting the reapers as of old. The idea is beautiful, is it not?"

"Yes, very beautiful!"

"But there is nothing morbid in Uhland's mind. He is always fresh and invigorating, like a breezy morning. In this he differs entirely from such writers as Salis and Matthisson."

"And who are they?"

"Two melancholy gentlemen to whom life was only a Dismal Swamp, upon whose margin they walked with cambric handkerchiefs in their hands, sobbing and sighing, and making signals to Death, to come and ferry them over the lake. And now their spirits stand in the green fields of German song, like two weeping-willows, bending over a grave. To read their poems, is like wandering through a village churchyard on a summer evening, reading the inscription upon the grave-stones, and recalling sweet images of the departed; while above you,

'Hark! in the holy grove of palms,

Where the stream of life runs free,

Echoes, in the angels' psalms,

'Sister spirit! hail to thee! "

"How musically those lines flow! Are they Matthisson's!"

"Yes; and they do indeed flow musically. I wish I had his poems here. I should like to read to you his Elegy on the Ruins of an Ancient Castle. It is an imitation of Gray's Elegy. You have been at Baden-Baden?"

"Yes; last summer."

"And have not forgotten "

"The old castle? Of course not. What a magnificent ruin it is!"

"That is the scene of Matthisson's Poem, and seems to have filled the melancholy bard with more than wonted inspiration."

"I should like very much to see the poem, I remember that old ruin with so much delight."

"I am sorry I have not a translation of it for you. Instead of it I will give you a sweet and mournful poem from Salis. It is called the Song of the Silent Land.

"Into the Silent Land!

Ah! who shall lead us thither!

Clouds in the evening sky more darkly gather,

And shattered wrecks lie thicker on the strand.

Who leads us with a gentle hand,

Thither, oh, thither.

Into the Silent Land?

"Into the Silent Land!

To you, ye boundless regions

Of all perfection! Tender morning–visions

Of beauteous souls! Eternity's own band!

Who in Life's battle firm doth stand,

Shall bear Hope's tender blossoms

Into the Silent Land!

"O Land! O Land!

For all the broken–hearted

The mildest herald by our fate allotted,

Beckons, and with inverted torch doth stand

To lead us with a gentle hand

Into the land of the great departed,

Into the Silent Land!

Is not that a beautiful poem?"

Mary Ashburton made no answer. She had turned away to hide her tears. Flemming wondered, that Berkley could say she was not beautiful. Still he was rather pleased than offended at it. He felt at that moment how sweet a thing it would be to possess one, who should seem beautiful to him alone, and yet to him be more beautiful than all the world beside! How bright the world became to him at that thought! It was like one of those paintings in which all

the light streams from the face of the Virgin. O, there is nothing holier in this life of ours, than the first consciousness of love, the first fluttering of its silken wings; the first rising sound and breath of that wind, which is so soon to sweep through the soul, to purify or to destroy!

Old histories tell us, that the great Emperor Charlemagne stamped his edicts with the hilt of his sword. The greater Emperor, Death, stamps his with the blade; and they are signed and executed with the same stroke. Flemming received that night a letter from Heidelberg, which told him, that Emma of Ilmenau was dead. The fate of this poor girl affected him deeply; and he said in his heart;

"Father in Heaven! Why was the lot of this weak and erring child so hard! What had she done, to be so tempted in her weakness, and perish? Why didst thou suffer her gentle affections to lead her thus astray?"

And, through the silence of the awful midnight, the voice of an avalanche answered from the distant mountains, and seemed to say;

"Peace! peace! Why dost thou question God's providence!"

## CHAPTER VII. TAKE CARE!

Fair is the valley of Lauterbrunnen with its green meadows and overhanging cliffs. The ruined castle of Unspunnen stands like an armed warder at the gate of the enchanted land. In calm serenity the snowy mountains rise beyond. Fairer than the Rock of Balmarusa, you frowning precipice looks down upon us; and, from the topmost cliff, the white pennon of the Brook of Dust shimmers and waves in the sunny air!

It was a bright, beautiful morning after nightrain. Every dewdrop and raindrop had a whole heaven within it; and so had the heart of Paul Flemming, as, with Mrs. Ashburton and her dark-eyed daughter, he drove up the Valley of Lauter-brunnen, the Valley of Fountains-Only.

"How beautiful the Jungfrau looks this morning!" exclaimed he, looking at Mary Ashburton.

She thought he meant the mountain, and assented. But he meant her likewise.

"And the mountains, beyond," he continued; "the Monk and the Silver-horn, the Wetter-horn the Schreck-horn, and the Schwarz-horn, all those sublime apostles of Nature, whose sermons are avalanches! Did you ever behold anything more grand!"

"O yes. Mont Blanc is more grand, when you behold it from the hills opposite. It was there that I was most moved by the magnificence of Swiss scenery. It was a morning like this; and the clouds, that were hovering about on their huge, shadowy wings, made the scene only the more magnificent. Before me lay the whole panorama of the Alps; pine forests standing dark and solemn at the base of the mountains; and half-way up a veil of mist; above which rose the snowy summits, and sharp needles of rock, which seemed to float in the air, like a fairy world. Then the glaciers stood on either side, winding down through the mountain ravines; and, high above all, rose the white, dome-like summit of Mont Blanc. And ever and anon from the shroud of mist came the awful sound of an avalanche, and a continual roar, as of the wind through a forest of pines, filled the air. It was the roar of the Arve and Aveyron, breaking from their icy fountains. Then the mists began to pass away; and it seemed as if the whole firmament were rolling together. It recalled to my mind that sublime passage in the Apocalypse; 'I saw a great white throne; and him that sat thereon; before whose face the heavens and the earth fled away, and found no place!' O, I cannot believe that upon this earth there is a more magnificent scene."

"It must be grand, indeed," replied Flemming. "And those mighty glaciers, huge monsters with bristling crests,

creeping down into the valley! for it is said they really move."

"Yes; it filled me with a strange sensation of awe to think of this. They seemed to me like the dragons of Northern Romance, which come down from the mountains and devour whole villages. A little hamlet in Chamouni was once abandoned by its inhabitants, terrified at the approach of the icy dragon. But is it possible you have never been at Chamouni?"

"Never. The great marvel still remains unseen by me."

"Then how can you linger here so long? Were I in your place I would not lose an hour."

These words passed over the opening blossoms of hope in the soul of Flemming, like a cold wind over the flowers in spring-time. He bore it as best he could, and changed the subject.

I do not mean to describe the Valley of Lauterbrunnen, nor the bright day passed there. I know that my gentle reader is blessed with the divine gift of a poetic fancy; and can see already how the mountains rise, and the torrents fall, and the sweet valley lies between; and how, along the dusty road, the herdsman blows his horn, and travellers come and go in charabans, like Punch and Judy in a show-box. He knows already how romantic ladies sketch romantic scenes; while sweet gentlemen gather sweet flowers; and how cold meat tastes under the shadow of trees, and how time flies when we are in love, and the beloved one near. One little incident I must, however, mention, lest his fancy should not suggest it.

Flemming was still sitting with the ladies, on the green slope near the Staubbach, or Brook of Dust, when a young man clad in green, came down the valley. It was a German student, with flaxen ringlets hanging over his shoulders, and a guitar in his hand. His step was free and elastic, and his countenance wore the joyous expression of youth and health. He approached the company with a courteous salutation; and, after the manner of travelling students, asked charity with the confident air of one unaccustomed to refusal. Nor was he refused in this instance. The presence of those we love makes us compassionate and generous. Flemming gave him a piece of gold; and after a short conversation he seated himself, at a little distance on the grass, and began to play and sing. Wonderful and many were the sweet accords and plaintive sounds that came from that little instrument, touched by the student's hand. Every feeling of the human heart seemed to find an expression there, and awaken a kindred feeling in the hearts of those who heard him. He sang sweet German songs, so full of longing, and of pleasing sadness, and hope and fear, and passionate desire, and soul-subduing sorrow, that the tears came into Mary Ashburton's eyes, though she understood not the words he sang. Then his countenance glowed with triumph, and he beat the strings like a drum, and sang;

"O, how the drum beats so loud!

Close beside me in the fight,

My dying brother says, Good Night!

And the cannon's awful breath

Screams the loud halloo of Death!

And the drum,

And the drum,

Beats so loud!"

## Hyperion. Volume 2

Many were the words of praise, when the young musician ended; and, as he rose to depart, they still entreated for one song more. Whereupon he played a lively prelude; and, looking full into Flemming's face, sang with a pleasant smile, and still in German, this little song.

"I KNOW a maiden fair to see,

Take care!

She can both false and friendly be,

Beware! Beware!

Trust her not,

She is fooling thee!

"She has two eyes, so soft and brown,

Take care!

She gives a side-glance and looks down,

Beware! Beware!

Trust her not,

She is fooling thee!

"And she has hair of a golden hue,

Take care!

And what she says, it is not true,

Beware! Beware!

Trust her not,

She is fooling thee!

"She has a bosom as white as snow,

Take care!

She knows how much it is best to show,

Beware! Beware!

Trust her not,

She is fooling thee!

CHAPTER VII. TAKE CARE!

"She gives thee a garland woven fair,

Take care!

It is a fool's cap for thee to wear,

Beware! Beware!

Trust her not,

She is fooling thee!"

The last stanza he sung in a laughing, triumphant tone, which resounded above the loud clang of his guitar, like the jeering laugh of Till Eulenspiegel. Then slinging his guitar over his shoulder, he took off his green cap, and made a leg to the ladies, in the style of Gil Blas; waved his hand in the air, and walked quickly down the valley, singing "Adé! Adé! Adé!"

## CHAPTER VIII. THE FOUNTAIN OF OBLIVION.

The power of magic in the Middle Ages created monsters, who followed the unhappy magician everywhere. The power of Love in all ages creates angels, who likewise follow the happy or unhappy lover everywhere, even in his dreams. By such an angel was Paul Flemming now haunted, both when he waked and when he slept. He walked as in a dream; and was hardly conscious of the presence of those around him. A sweet face looked at him from every page of every book he read; and it was the face of Mary Ashburton! a sweet voice spake to him in every sound he heard; and it was the voice of Mary Ashburton! Day and night succeeded each other, with pleasant interchange of light and darkness; but to him the passing of time was only as a dream. When he arose in the morning, he thought only of her, and wondered if she were yet awake; and when he lay down at night he thought only of her, and how, like the Lady Christabel,

"Her gentle limbs she did undress,

And lay down in her loveliness."

And the livelong day he was with her, either in reality or in day-dreams, hardly less real; for, in each delirious vision of his waking hours, her beauteous form passed like the form of Beatrice through Dante's heaven; and, as he lay in the summer afternoon, and heard at times the sound of the wind in the trees, and the sound of Sabbath bells ascending up to heaven, holy wishes and prayers ascended with them from his inmost soul, beseeching that he might not love in vain! And whenever, in silence and alone, he looked into the silent, lonely countenance of Night, he recalled the impassioned lines of Plato;

"Lookest thou at the stars? If I were heaven,

With all the eyes of heaven would I look down on thee!"

O how beautiful it is to love! Even thou, that sneerest at this page, and laughest in cold indifference or scorn if others are near thee, thou, too, must acknowledge its truth when thou art alone; and confess, that a foolish world is prone to laugh in public, at what in private it reverences, as one of the highest impulses of our nature, namely, Love!

One by one the objects of our affection depart from us. But our affections remain, and like vines stretch forth their

broken, wounded tendrils for support. The bleeding heart needs a balm to heal it; and there is none but the love of its kind, none but the affection of a human heart! Thus the wounded, broken affections of Flemming began to lift themselves from the dust and cling around this new object. Days and weeks passed; and, like the Student Crisostomo, he ceased to love because he began to adore. And with this adoration mingled the prayer, that, in that hour when the world is still, and the voices that praise are mute, and reflection cometh like twilight, and the maiden, in her day-dreams, counted the number of her friends, some voice in the sacred silence of her thoughts might whisper his name! And was it indeed so? Did any voice in the sacred silence of her thoughts whisper his name? We shall soon learn.

They were sitting together one morning, on the green, flowery meadow, under the ruins of Burg Unspunnen. She was sketching the ruins. The birds were singing one and all, as if there were no aching hearts, no sin nor sorrow, in the world. So motionless was the bright air, that the shadow of the trees lay engraven on the grass. The distant snow-peaks sparkled in the sun, and nothing frowned, save the square tower of the old ruin above them.

"What a pity it is," said the lady, as she stopped to rest her weary fingers; "what a pity it is, that there is no old tradition connected with this ruin."

"I will make you one, if you wish," said Flemming.

"Can you make old traditions?"

"O yes; I made three the other day for the Rhine, and one very old one for the Black Forest. A lady with dishevelled hair; a robber with a horrible slouched hat; and a night-storm among the roaring pines."

"Delightful! Do make one for me."

"With the greatest pleasure. Where will you have the scene? Here, or in the Black Forest?"

"In the Black Forest, by all means? Begin."

"First promise not to interrupt me. If you snap the golden threads of thought, they will float away on the air like gossamer threads, and I shall never be able to recover them."

"I promise."

"Listen, then, to the Tradition of 'The Fountain of Oblivion.' "

"Begin."

Flemming was reclining on the flowery turf, at the lady's feet, looking up with dreamy eyes into her sweet face, and then into the leaves of the linden-trees overhead.

"Gentle Lady! Dost thou remember the linden-trees of Bülach, those tall and stately trees, with velvet down upon their shining leaves and rustic benches underneath their overhanging eaves! A leafy dwelling, fit to be the home of elf or fairy, where first I told my love to thee, thou cold and stately Hermione! A little peasant girl stood near, and listened all the while, with eyes of wonder and delight, and an unconscious smile, to hear the stranger still speak on in accents deep yet mild, none else was with us in that hour, save God and that peasant child!"

"Why, it is in rhyme!"

"No, no! the rhyme is only in your imagination. You promised not to interrupt me, and you have already snapped asunder the gossamer threads of as sweet a dream as was ever spun from a poet's brain."

"It certainly did rhyme!"

"This was the reverie of the Student Hieronymus, as he sat at midnight in his chamber, with his hands clasped together, and resting upon an open volume, which he should have been reading. His pale face was raised, and the pupils of his eyes dilated as if the spirit-world were open before him, and some beautiful vision were standing there, and drawing the student's soul through his eyes up into Heaven, as the evening sun through parting summer-clouds, seems to draw into its bosom the vapors of the earth. O, it was a sweet vision! I can see it before me now!

"Near the student stood an antique bronze lamp, with strange figures carved upon it. It was a magic lamp, which once belonged to the Arabian astrologer El Geber, in Spain. Its light was beautiful as the light of stars; and, night after night, as the lonely wight sat alone and read in his lofty tower, through the mist, and mirk, and dropping rain, it streamed out into the darkness, and was seen by many wakeful eyes. To the poor Student Hieronymus it was a wonderful Aladdin's Lamp; for in its flame a Divinity revealed herself unto him, and showed him treasures. Whenever he opened a ponderous, antiquated tome, it seemed as if some angel opened for him the gates of Paradise; and already he was known in the city as Hieronymus the Learned.

"But, alas! he could read no more. The charm was broken. Hour after hour he passed with his hands clasped before him, and his fair eyes gazing at vacancy. What could so disturb the studies of this melancholy wight? Lady, he was in love! Have you ever been in love? He had seen the face of the beautiful Hermione; and as, when we have thoughtlessly looked at the sun, our dazzled eyes, though closed, behold it still; so he beheld by day and by night the radiant image of her upon whom he had too rashly gazed. Alas! he was unhappy; for the proud Hermione disdained the love of a poor student, whose only wealth was a magic lamp. In marble halls, and amid the gay crowd that worshipped her, she had almost forgotten that such a being lived as the Student Hieronymus. The adoration of his heart had been to her only as the perfume of a wild flower, which she had carelessly crushed with her foot in passing. But he had lost all; for he had lost the quiet of his thoughts; and his agitated soul reflected only broken and distorted images of things. The world laughed at the poor student, who, in his torn and threadbare cassock, dared to lift his eyes to the Lady Hermione; while he sat alone, in his desolate chamber, and suffered in silence. He remembered many things, which he would fain forget; but which, if he had forgotten them, he would wish again to remember. Such were the linden-trees of Bülach, under whose pleasant shade he had told his love to Hermione. This was the scene which he wished most to forget, yet loved most to remember; and of this he was now dreaming, with his hands clasped upon his book, and that kind of music in his thoughts, which you, Lady, mistook for rhyme.

"Suddenly the cathedral clock struck twelve with a melancholy clang. It roused the Student Hieronymus from his dream; and rang in his ears, like the iron hoofs of the steeds of Time. The magic hour had come, when the Divinity of the lamp most willingly revealed herself to her votary. The bronze figures seemed alive; a white cloud rose from the flame and spread itself through the chamber, whose four walls dilated into magnificent cloud vistas; a fragrance, as of wild-flowers, filled the air; and a dreamy music, like distant, sweet chiming bells, announced the approach of the midnight Divinity. Through his streaming tears the heart-broken Student beheld her once more descending a pass in the snowy cloud-mountains, as, at evening, the dewy Hesperus comes from the bosom of the mist, and assumes his station in the sky. At her approach, his spirit grew more calm; for her presence was, to his feverish heart, like a tropical night, beautiful and soothing and invigorating. At length she stood before him revealed in all her beauty; and he comprehended the visible language of her sweet but silent lips; which seemed to say; 'What would the Student Hieronymus to-night?' 'Peace!' he answered, raising his clasped hands, and smiling through his tears. 'The Student Hieronymus implores peace!' 'Then go,' said the spirit, 'go to the Fountain of Oblivion in the deepest solitude of the Black Forest, and cast this scroll into its waters; and thou shalt be at peace once more. Hieronymus opened his arms to embrace the Divinity, for her countenance assumed the features

of Hermione; but she vanished away; the music ceased; the gorgeous cloud-land sank and fell asunder; and the student was alone within the four bare walls of his chamber. As he bowed his head downward, his eye fell upon a parchment scroll, which was lying beside the lamp. Upon it was written only the name of Hermione!

"The next morning Hieronymus put the scroll into his bosom, and went his way in search of the Fountain of Oblivion. A few days brought him to the skirts of the Black Forest. He entered, not without a feeling of dread, that land of shadows; and passed onward under melancholy pines and cedars, whose branches grew abroad and mingled together, and, as they swayed up and down, filled the air with solemn twilight and a sound of sorrow. As he advanced into the forest, the waving moss hung, like curtains, from the branches overhead, and more and more shut out the light of heaven; and he knew that the Fountain of Oblivion was not far off. Even then the sound of falling waters was mingling with the roar of the pines overhead; and ere long he came to a river, moving in solemn majesty through the forest, and falling with a dull, leaden sound into a motionless and stagnant lake, above which the branches of the forest met and mingled, forming perpetual night. This was the Fountain of Oblivion.

"Upon its brink the student paused, and gazed into the dark waters with a steadfast look. They were limpid waters, dark with shadows only. And as he gazed, he beheld, far down in their silent depths, dim and ill-defined outlines, wavering to and fro, like the folds of a white garment in the twilight. Then more distinct and permanent shapes arose; shapes familiar to his mind, yet forgotten and remembered again, as the fragments of a dream; till at length, far, far below him he beheld the great city of the Past, with silent marble streets, and moss-grown walls, and spires uprising with a wave-like, flickering motion. And amid the crowd that thronged those streets, he beheld faces once familiar and dear to him; and heard sorrowful, sweet voices, singing; 'O forget us not! forget us not!' and then the distant, mournful sound of funeral bells, that were tolling below, in the city of the Past. But in the gardens of that city, there were children playing, and among them, one who wore his features, as they had been in childhood. He was leading a little girl by the hand, and caressed her often, and adorned her with flowers. Then, like a dream, the scene changed, and the boy had grown older, and stood alone, gazing into the sky; and, as he gazed, his countenance changed again, and Hieronymus beheld him, as if it had been his own image in the clear water; and before him stood a beauteous maiden, whose face was like the face of Hermione, and he feared lest the scroll had fallen into the water, as he bent over it. Starting as from a dream he put his hand into his bosom and breathed freely again, when he found the scroll still there. He drew it forth, and read the blessed name of Hermione, and the city beneath him vanished away, and the air grew fragrant as with the breath of May-flowers, and a light streamed through the shadowy forest and gleamed upon the lake; and the Student Hieronymus pressed the dear name to his lips and exclaimed with streaming eyes; 'O, scorn me as thou wilt, still, still will I love thee; and thy name shall irradiate the gloom of my life, and make the waters of Oblivion smile!' And the name was no longer Hermione, but was changed to Mary; and the Student Hieronymus is lying at your feet! O, gentle Lady!

'I did hear you talk

Far above singing; after you were gone

I grew acquainted with my heart, and searched

What stirred it so! Alas! I found it love."

## CHAPTER IX. A TALK ON THE STAIRS.

No! I will not describe that scene; nor how pale the stately lady sat on the border of the green, sunny meadow! The hearts of some women tremble like leaves at every breath of love which reaches them, and then are still again. Others, like the ocean, are moved only by the breath of a storm, and not so easily lulled to rest. And such was the proud heart of Mary Ashburton. It had remained unmoved by the presence of this stranger; and the sound

of his footsteps and his voice excited in it no emotion. He had deceived himself! Silently they walked homeward through the green meadow. The very sunshine was sad; and the rising wind, through the old ruin above them, sounded in his ears like a hollow laugh!

Flemming went straight to his chamber. On the way, he passed the walnut trees under which he had first seen the face of Mary Ashburton. Involuntarily he closed his eyes. They were full of tears. O, there are places in this fair world, which we never wish to see again, however dear they may be to us! The towers of the old Franciscan convent never looked so gloomily as then, though the bright summer sun was shining full upon them.

In his chamber he found Berkley. He was looking out of the window, whistling.

"This evening I leave Interlachen forever," said Flemming, rather abruptly. Berkley stared.

"Indeed! Pray what is the matter? You look as pale as a ghost!"

"And have good reason to look pale," replied Flemming bitterly. "Hoffmann says, in one of his note-books, that, on the eleventh of March, at half past eight o'clock, precisely, he was an ass. That is what I was this morning at half past ten o'clock, precisely, and am now, and I suppose always shall be."

He tried to laugh, but could not. He then related to Berkley the whole story, from beginning to end.

"This is a miserable piece of business!" exclaimed Berkley, when he had finished. "Strange enough! And yet I have long ceased to marvel at the caprices of women. Did not Pan captivate the chaste Diana? Did not Titania love Nick Bottom, with his ass's head? Do you think that maidens' eyes are no longer touched with the juice of love-in-idleness! Take my word for it, she is in love with somebody else. There must be some reason for this. No; women never have any reasons, except their will. But never mind. Keep a stout heart. Care killed a cat. After all, what is she? Who is she? Only a "

"Hush! hush," exclaimed Flemming, in great excitement. "Not one word more, I beseech you. Do not think to console me, by depreciating her. She is very dear to me still; a beautiful, high-minded, noble woman."

"Yes," answered Berkley; "that is the way with you all, you young men. You see a sweet face, or a something, you know not what, and flickering reason says, Good night; amen to common sense. The imagination invests the beloved object with a thousand superlative charms; furnishes her with all the purple and fine linen, all the rich apparel and furniture, of human nature. I did the same when I was young. I was once as desperately in love as you are now; and went through all the

'Delicious deaths, soft exhalations

Of soul; dear and divine annihilations,

A thousand unknown rites

Of joys, and rarified delights.'

I adored and was rejected. 'You are in love with certain attributes,' said the lady. 'Damn your attributes, Madam,' said I; 'I know nothing of attributes.' 'Sir,' said she, with dignity, 'you have been drinking.' So we parted. She was married afterwards to another, who knew something about attributes, I suppose. I have seen her once since, and only once. She had a baby in a yellow gown. I hate a baby in a yellow gown. How glad I am she did not marry me. One of these days, you will be glad you have been rejected. Take my word for it."

"All that does not prevent my lot from being a very melancholy one!" said Flemming sadly.

"O, never mind the lot," cried Berkley laughing, "so long as you don't get Lot's wife. If the cucumber is bitter, throw it away, as the philosopher Marcus Antoninus says, in his Meditations. Forget her, and all will be as if you had not known her."

"I shall never forget her," replied Flemming, rather solemnly. "Not my pride, but my affections, are wounded; and the wound is too deep ever to heal. I shall carry it with me always. I enter no more into the world, but will dwell only in the world of my own thoughts. All great and unusual occurrences, whether of joy or sorrow, lift us above this earth; and we should do well always to preserve this elevation. Hitherto I have not done so. But now I will no more descend; I will sit apart and above the world, with my mournful, yet holy thoughts."

"Whew! You had better go into society; the whirl and delirium will cure you in a week. If you find a lady, who pleases you very much, and you wish to marry her, and she will not listen to such a horrid thing, I see but one remedy, which is to find another, who pleases you more, and who will listen to it."

"No, my friend; you do not understand my character," said Flemming, shaking his head. "I love this woman with a deep, and lasting affection. I shall never cease to love her. This may be madness in me; but so it is. Alas and alas! Paracelsus of old wasted life in trying to discover its elixir, which after all turned out to be alcohol; and instead of being made immortal upon earth, he died drunk on the floor of a tavern. The like happens to many of us. We waste our best years in distilling the sweetest flowers of life into love-potions, which after all do not immortalize, but only intoxicate us. By Heaven! we are all of us mad."

"But are you sure the case is utterly hopeless?"

"Utterly! utterly!"

"And yet I perceive you have not laid aside all hope. You still flatter yourself, that the lady's heart may change. The great secret of happiness consists not in enjoying, but in renouncing. But it is hard, very hard. Hope has as many lives as a cat or a king. I dare say you have heard the old Italian proverb, 'The King never dies.' But perhaps you have never heard, that, at the court of Naples, where the dead body of a monarch lies in state, his dinner is carried up to him as usual, and the court physician tastes it, to see that it be not poisoned, and then the servants bear it out again, saying 'The King does not dine to-day.' Hope in our souls is King; and we also say, 'The King never dies.' Even when in reality he lies dead within us, in a kind of solemn mockery we offer him his accustomed food, but are constrained to say, 'The King does not dine to-day.' It must be an evil day, indeed, when a king of Naples has no heart for his dinner! but you yourself are a proof, that the King never dies. You are feeding your King, although you say he is dead."

"To show you, that I do not wish to cherish hope," replied Flemming, "I shall leave Interlachen to-morrow morning. I am going to the Tyrol."

"You are right," said Berkley; "there is nothing so good for sorrow as rapid motion in the open air. I shall go with you; though probably your conversation will not be very various; nothing but Edward and Kunigunde."

"What do you mean by that?"

"Go to Berlin, and you will find out. However, jesting apart, I will do all I can to cheer you, and make you forget the Dark Ladie, and this untoward accident."

"Accident!" said Flemming. "This is no accident, but God's Providence, which brought us together, to punish me for my sins."

"O, my friend," interrupted Berkley, "if you see the finger of Providence so distinctly in every act of your life, you will end by thinking yourself an Apostle and Envoy Extraordinary. I see nothing so very uncommon in what has happened to you."

"What! not when our souls are so akin to each other! When we seemed so formed to be together, to be one!"

"I have often observed," replied Berkley coldly, "that those who are of kindred souls, rarely wed together; almost as rarely as those who are akin by blood. There seems, indeed, to be such a thing as spiritual incest. Therefore, mad lover, do not think to persuade thyself and thy scornful lady, that you have kindred souls; but rather the contrary; that you are much unlike; and each wanting in those qualities which most mark and distinguish the other. Trust me, thy courtship will then be more prosperous. But good morning. I must prepare for this sudden journey."

On the following morning, Flemming and Berkley started on their way to Innsbruck, like Huon of Bordeaux and Scherasmin on their way to Babylon. Berkley's self-assumed duty was to console his companion; a duty which he performed like an old Spanish Matadora, a woman whose business was to attend the sick, and put her elbow into the stomach of the dying to shorten their agony.

## BOOK THE FOURTH.

### Epigraph

"Mortal, they softly say,

Peace to thy heart!

We too, yes, mortal,

Have been as thou art;

Hope-lifted, doubt-depressed,

Seeing in part,

Tried, troubled, tempted,

Sustained, as thou art."

### CHAPTER I. A MISERERE.

In the Orlando Innamorato, Malagigi, the necromancer, puts all the company to sleep by reading to them from a book. Some books have this power of themselves and need no necromancer. Fearing, gentle reader, that mine may be of this kind, I have provided these introductory chapters, from time to time, like stalls or Misereres in a church, with flowery canopies and poppy-heads over them, where thou mayest sit down and sleep.

No, the figure is not a bad one. This book does somewhat resemble a minster, in the Romanesque style, with pinnacles, and flying buttresses, and roofs,

"Gargoyled with greyhounds, and with many lions

Made of fine gold, with divers sundry dragons."

You step into its shade and coolness out of the hot streets of life; a mysterious light streams through the painted glass of the marigold windows, staining the cusps and crumpled leaves of the window-shafts, and the cherubs and holy-water-stoups below. Here and there is an image of the Virgin Mary; and other images, "in divers vestures, called weepers, stand in housings made about the tomb"; and, above all, swells the vast dome of heaven, with its star-mouldings, and the flaming constellations, like the mosaics in the dome of St. Peter's. Have you not heard funeral psalms from the chantry? Have you not heard the sound of church-bells, as I promised; mysterious sounds from the Past and Future, as from the belfries outside the cathedral; even such a mournful, mellow, watery peal of bells, as is heard sometimes at sea, from cities afar off below the horizon?

I know not how this Romanesque, and at times flamboyant, style of architecture may please thecritics. They may wish, perhaps, that I had omitted some of my many ornaments, my arabesques, and roses, and fantastic spouts, and Holy-Roods and Gallilee-steeple. But would it then have been Romanesque?

But perhaps, gentle reader, thou art one of those, who think the days of Romance gone forever. Believe it not! O, believe it not! Thou hast at this moment in thy heart as sweet a romance as was ever written. Thou art not less a woman, because thou dost not sit aloft in a tower, with a tassel-gentle on thy wrist! Thou art not less a man, because thou wearest no hauberk, nor mail-sark, and goest not on horseback after foolish adventures! Nay, nay! Every one has a Romance in his own heart. All that has blessed or awed the world lies there; and

"The oracle within him, that which lives,

He must invoke and question, not dead books,

Not ordinances, not mould-rotten papers."

Sooner or later some passages of every one's romance must be written, either in words or actions. They will proclaim the truth; for Truth is thought, which has assumed its appropriate garments, either of words or actions; while Falsehood is thought, which, disguised in words or actions not its own, comes before the blind old world, as Jacob came before the patriarch Isaac, clothed in the goodly raiment of his brother Esau. And the world, like the patriarch, is often deceived; for, though the voice is Jacob's voice, yet the hands are the hands of Esau, and the False takes away the birth-right and the blessing from the True. Hence it is, that the world so often lifts up its voice and weeps.

That very pleasing and fanciful Chinese Romance, the Shadow in the Water, ends with the hero's marrying both the heroines. I hope my gentle reader feels curious to know the end of this Romance, which is a shadow upon the earth; and see whether there be any marriage at all in it.

That is the very point I am now thinking of, as I sit here at my pleasant chamber window, and enjoy the balmy air of a bright summer morning, and watch the motions of the golden robin, that sits on its swinging nest on the outermost, pendulous branch of yonder elm. The broad meadows and the steel-blue river remind me of the meadows of Unterseen, and the river Aar; and beyond them rise magnificent snow-white clouds, piled up like Alps. Thus the shades of Washington and William Tell seem to walk together on these Elysian Fields; for it was here, that in days long gone, our great Patriot dwelt; and yonder clouds so much resemble the snowy Alps, that they remind me irresistibly of the Swiss. Noble examples of a high purpose and a fixed will! Do they not move, Hyperion-like on high? Were they not, likewise, sons of Heaven and Earth?

Nothing can be more lovely than these summer mornings; nor than the southern window at which I sit and write, in this old mansion, which is like an Italian Villa. But O, this lassitude, this weariness, when all around me is so bright! I have this morning a singular longing for flowers; a wish to stroll among the roses and carnations, and

inhale their breath, as if it would revive me. I wish I knew the man, who called flowers "the fugitive poetry of Nature." From this distance, from these scholastic shades, from this leafy, blossoming, and beautiful Cambridge, I stretch forth my hand to grasp his, as the hand of a poet! Yes; this morning I would rather stroll with him among the gay flowers, than sit here and write. I feel so weary!

Old men with their staves, says the Spanish poet, are ever knocking at the door of the grave. But I am not old. The Spanish poet might have included the young also. No matter! Courage, and forward! The Romance must be finished; and finished soon.

O thou poor authorling! Reach a little deeper into the human heart! Touch those strings, touch those deeper strings, and more boldly, or the notes will die away like whispers, and no ear shall hear them, save thine own! And, to cheer thy solitary labor, remember, that the secret studies of an author are the sunken piers upon which is to rest the bridge of his fame, spanning the dark waters of Oblivion. They are out of sight; but without them no superstructure can stand secure!

And now, Reader, since the sermon is over, and we are still sitting here in this Miserere, let us read aloud a page from the old parchment manuscript on the letter before us; let us sing it through these dusky aisles, like a Gregorian Chant, and startle the sleeping congregation!

"I have read of the great river Euripus, which ebberth and floweth seven times a day, and with such violence, that it carrieth ships upon it with full sail, directly against the wind. Seven times in an hour ebberth and floweth rash opinion, in the torrent of indiscreet and troublesome apprehensions; carrying critic calumny and squint-eyed detraction mainly against the wind of wisdom and judgment."

In secula seculorum! Amen!

## CHAPTER II. CURFEW BELLS.

Welcome Disappointment! Thy hand is cold and hard, but it is the hand of a friend! Thy voice is stern and harsh, but it is the voice of a friend! O, there is something sublime in calm endurance, something sublime in the resolute, fixed purpose of suffering without complaining, which makes disappointment oftentimes better than success!

The emperor Isaac Angelus made a treaty with Saladin, and tried to purchase the Holy Sepulchre with gold. Richard Lion-heart scorned such alliance, and sought to recover it by battle. Thus do weak minds make treaties with the passions they cannot overcome, and try to purchase happiness at the expense of principle. But the resolute will of a strong man scorns such means; and struggles nobly with his foe, to achieve great deeds. Therefore, whosoever thou art that sufferest, try not to dissipate thy sorrow by the breath of the world, nor drown its voice in thoughtless merriment. It is a treacherous peace that is purchased by indulgence. Rather take this sorrow to thy heart, and make it a part of thee, and it shall nourish thee till thou art strong again.

The shadows of the mind are like those of the body. In the morning of life they all lie behind us; at noon, we trample them under foot; and in the evening they stretch long, broad, and deepening before us. Are not, then, the sorrows of childhood as dark as those of age? Are not the morning shadows of life as deep and broad as those of its evening? Yes; but morning shadows soon fade away, while those of evening reach forward into the night and mingle with the coming darkness. Man is begotten in delight and born in pain; and in these are the rapture and labor of his life fore-shadowed from the beginning. But the life of man upon this fair earth is made up for the most part of little pains and little pleasures. The great wonder-flowers bloom but once in a lifetime.

A week had already elapsed since the events recorded in the last chapter. Paul Flemming went his way, a melancholy man, "drinking the sweet wormwood of his sorrow." He did not rail at Providence and call it fate, but

suffered and was silent. It is a beautiful trait in the lover's character, that he thinks no evil of the object loved. What he suffered was no swift storm of feeling, that passes away with a noise, and leaves the heart clearer; but a dark phantom had risen up in the clear night, and, like that of Adamastor, hid the stars; and if it ever vanished away for a season, still the deep sound of the moaning main would be heard afar, through many a dark and lonely hour. And thus he journeyed on, wrapped in desponding gloom, and mainly heedless of all things around him. His mind was distempered. That one face was always before him; that one voice forever saying;

"You are not the Magician."

Painful, indeed, it is to be misunderstood and undervalued by those we love. But this, too, in our life, must we learn to bear without a murmur; for it is a tale often repeated.

There are persons in this world to whom all local associations are naught. The genius of the place speaks not to them. Even on battle-fields, where the voice of this genius is wont to be loudest, they hear only the sound of their own voices; they meet there only their own dull and pedantic thoughts, as the old grammarian Brunetto Latini met on the plain of Roncesvalles a poor student riding on a bay mule. This was not always the case with Paul Flemming, but it had become so now. He felt no interest in the scenery around him. He hardly looked at it. Even the difficult mountain-passes, where, from his rocky eyrie the eagle-eyed Tyrolese peasant had watched his foe, and the roaring, turbid torrent underneath, which had swallowed up the bloody corse, that fell from the rocks like a crushed worm, awakened no lively emotion in his breast. All around him seemed dreamy and vague; all within dim, as in a sun's eclipse. As the moon, whether visible or invisible, has power over the tides of the ocean, so the face of that lady, whether present or absent, had power over the tides of his soul; both by day and night, both waking and sleeping. In every pale face and dark eye he saw a resemblance to her; and what the day denied him in reality, the night gave him in dreams.

"This is a strange, fantastic world," said Berkley, after a very long silence, during which the two travellers had been sitting each in his corner of the travelling carriage, wrapped in his own reflections. "A very strange, fantastic world; where each one pursues his own golden bubble, and laughs at his neighbour for doing the same. I have been thinking how a moral Linnæus would classify our race. I think he would divide it, not as Lord Byron did, into two great classes, the bores and those who are bored, but into three, namely; Happy Men, Lucky Dogs, and Miserable Wretches. This is more true and philosophical, though perhaps not quite so comprehensive. He is the Happy Man, who, blessed with modest ease, a wife and children, sits enthroned in the hearts of his family, and knows no other ambition, than that of making those around him happy. But the Lucky Dog is he, who, free from all domestic cares, saunters up and down his room, in morning gown and slippers; drums on the window of a rainy day; and, as he stirs his evening fire, snaps his fingers at the world, and says, 'I have no wife nor children, good or bad, to provide for.' I had a friend, who is now no more. He was taken away in the bloom of life, by a very rapid widow. He was by birth and by profession a beau, born with a quizzing-glass and a cane. Cock of the walk, he flapped his wings, and crowed among the feathered tribe. But alas! a fair, white partlet has torn his crest out, and he shall crow no more. You will generally find him of a morning, smelling round a beef-cart, with domestic felicity written in every line of his countenance; and sometimes meet him in a cross-street at noon, hurrying homeward, with a beef-steak on a wooden skewer, or a fresh fish, with a piece of tarred twine run through its gills. In the evening he rocks the cradle, and gets up in the night when the child cries. Like a Goth, of the Dark Ages, he consults his wife on all mighty matters, and looks upon her as a being of more than human goodness and wisdom. In short, the ladies all say he is a very domestic man, and makes a good husband; which, under the rose, is only a more polite way of saying he is hen-pecked. He is a Happy Man. I have another dear friend, who is a sexagenary bachelor. He has one of those well-oiled dispositions, which turn upon the hinges of the world without creaking. The hey-day of life is over with him; but his old age is sunny and chirping; and a merry heart still nestles in his tottering frame, like a swallow that builds in a tumble-down chimney. He is a professed Squire of Dames. The rustle of a silk gown is music to his ears, and his imagination is continually lantern-led by some will-with-a-wisp in the shape of a lady's stomacher. In his devotion to the fair sex, the muslin, as he calls it, he is the gentle flower of chivalry. It is amusing to see how quick he strikes into

the scent of a lady's handkerchief. When once fairly in pursuit, there is no such thing as throwing him out. His heart looks out at his eye; and his inward delight tingles down to the tail of his coat. He loves to bask in the sunshine of a smile; when he can breathe the sweet atmosphere of kid gloves and cambric handkerchiefs, his soul is in its element; and his supreme delight is to pass the morning, to use his own quaint language, 'in making dodging calls, and wiggling round among the ladies!' He is a lucky dog!"

"And as a specimen of the class of Miserable Wretches, I suppose you will take me," said Flemming, making an effort to enter into his friend's humor. "Certainly I am wretched enough. You may make me the stuffed bear, the specimen of this class."

"By no means," replied Berkley; "you are not reduced so low. He only is utterly wretched, who is the slave of his own passions, or those of others. This, I trust, will never be your condition. Why so wan and pale, fond lover? Do you remember Sir John Suckling's Song?"

'Why so wan and pale, fond lover;

Pr'ythee why so pale?

Will, if looking well can't move her,

Looking ill prevail?

Pr'ythee why so pale?

'Why so dull and mute, young sinner;

Pr'ythee why so mute?

Will, if speaking well can't win her,

Saying nothing do 't?

Pr'ythee why so mute?

'Quit, quit, for shame! this cannot move,

This cannot take her!

If of herself she do not love,

Nothing will make her!

The devil take her!

How do you like that?"

"To you I say quit, quit for shame;" replied Flemming. "Why quote the songs of that witty and licentious age? Have you no better consolation to offer me? How many, many times must I tell you, that I bear the lady no ill-will. I do not blame her for not loving me. I desire her happiness, even at the sacrifice of my own."

"That is generous in you, and deserves a better fate. But you are so figurative in all you say, that a stranger would think you had no real feeling, and only fancied yourself in love."

"Expression of feeling is different with different minds. It is not always simple. Some minds, when excited, naturally speak in figures and similitudes. They do not on that account feel less deeply. This is obvious in our commonest modes of speech. It depends upon the individual."

"Kyrie Eleëson!"

"Well, abuse my figures of speech as much as you please. What I insist upon is, that you shall not abuse the lady. When did you ever hear me breathe a whisper against her?"

"Oho! Now you speak like Launce to his dog!"

Their conversation, which had begun so merrily, was here suddenly interrupted by a rattling peal of thunder, that announced a near-approaching storm. It was late in the afternoon, and the whole heaven black with low, trailing clouds. Still blacker the storm came sailing up majestically from the southwest, with almost unbroken volleys of distant thunder. The wind seemed to be storming a cloud redoubt; and marched onward with dust, and the green banners of the trees flapping in the air, and heavy cannonading, and occasionally an explosion, like the blowing up of a powder-wagon. Mingled with this was the sound of thunder-bells from a village not far off. They were all ringing dolefully to ward off the thunderbolt. At the entrance of the village stood a large wooden crucifix; around which was a crowd of priests and peasants, kneeling in the wet grass, by the roadside, with their hands and eyes lifted to heaven, and praying for rain. Their prayer was soon answered.

The travellers drove on with the driving wind and rain. They had come from Landeck, and hoped to reach Innsbruck before midnight. Night closed in, and Flemming fell asleep with the loud storm overhead, and at his feet the roaring Inn, a mountain torrent leaping onward as wild and restless, as when it first sprang from its cradle in the solitudes of Engaddin; meet emblem of himself, thus rushing through the night. His slumber was long, but broken; and at length he awoke in terror; for he heard a voice pronounce in his ear distinctly these words;

"They have brought the dead body."

They were driving by a churchyard at the entrance of a town; and among the tombs a dim lamp was burning before an image of the Virgin. It had a most unearthly appearance. Flemming almost feared to see the congregation of the dead go into the church and sing their midnight mass. He spoke to Berkley; but received no answer; he was in a deep sleep.

"Then it was only a dream," said he to himself; "yet how distinct the voice was! O, if we had spiritual organs, to see and hear things now invisible and inaudible to us, we should behold the whole air filled with the departing souls of that vast multitude which every moment dies, should behold them streaming up like thin vapors heaven-ward, and hear the startling blast of the archangel's trump sounding incessant through the universe and proclaiming the awful judgment day. Truly the soul departs not alone on its last journey, but spirits of its kind attend it, when not ministering angels; and they go in families to the unknown land! Neither in life nor in death are we alone."

He slept again at intervals; and at length, though long after midnight, reached Innsbruck between sleeping and waking; his mind filled with dim recollections of the unspeakably dismal night-journey; the climbing of hills, and plunging into dark ravines; the momentary rattling of the wheels over paved streets of towns, and the succeeding hollow rolling and tramping on the wet earth; the blackness of the night; the thunder and lightning and rain; the roar of waters, leaping through deep chasms by the road-side, and the wind through the mountain-passes, sounding loud and long, like the irrepressible laughter of the gods.

The travellers on the morrow lingered not long in Innsbruck. They did not fail, however, to visit the tomb of Maximilian in the Franciscan Church of the Holy Cross, and gaze with some admiration upon the twenty-eight gigantic bronze statues of Godfrey of Bouillon, and King Arthur and Ernest the Iron-man, and Frederick of the Empty Pockets, kings and heroes, and others, which stand leaning on their swords between the columns of the church, as if guarding the tomb of the dead. These statues reminded Flemming of the bronze giants, which strike the hours on the belfry of San Basso, in Venice, and of the flail-armed monsters, that guarded the gateway of Angulaffer's castle in Oberon. After gazing awhile at these motionless sentinels, they went forth, and strolled through the public gardens, with the jagged mountains right over their heads, and all around them tall, melancholy pines, like Tyrolese peasants, with shaggy hair; and at their feet the mad torrent of the Inn, sweeping with turbid waves through the midst of the town. In the afternoon they drove on towards Salzburg through the magnificent mountain-passes of Waidering and Unken.

### CHAPTER III. SHADOWS ON THE WALL.

On the following morning Flemming awoke in a chamber of the Golden Ship at Salzburg, just as the clock in the Dome-church opposite was striking ten. The window-shutters were closed, and the room nearly dark. He was lying on his back, with his hands crossed upon his breast, and his eyes looking up at the white curtains overhead. He thought them the white marble canopy of a tomb, and himself the marble statue, lying beneath. When the clock ceased striking, the eight and twenty gigantic bronze statues from the Church of Holy Rood in Innsbruck stalked into the chamber, and arranged themselves along the walls, which spread into dimly-lighted aisles and arches. On the painted windows he saw Interlachen, with its Franciscan cloister, and the Square Tower of the ruins. In a pendent, overhead, stood the German student, as Saint Vitus; and on a lavatory, or basin of holy-water, below, sat a cherub, with the form and features of Berkley. Then the organ-pipes began to blow, and he heard the voices of an invisible choir chanting. And anon the gilded gates in the bronze screen before the chancel opened, and a bridal procession passed through. The bride was clothed in the garb of the Middle Ages; and held a book in her hand, with velvet covers, and golden clasps. It was Mary Ashburton. She looked at him as she passed. Her face was pale; and there were tears in her sweet eyes. Then the gates closed again; and one of the oaken poppy-heads over a carved stall, in the shape of an owl, flapped its broad wings, and hooted, "Towhit! to-who!" Then the whole scene changed; and he thought himself a monk's-head on a gutterspout; and it rained dismally; and Berkley was standing under with an umbrella, laughing!

In other words, Flemming was in a raging fever, and delirious. He remained in this state for a week. The first thing he was conscious of was hearing the doctor say to Berkley;

"The crisis is passed. I now consider him out of danger."

He then fell into a sweet sleep; the wild fever had swept away like an angry, red cloud, and the refreshing summer rain began to fall like dew upon the parched earth. Still another week; and Flemming was, "sitting clothed, and in his right mind." Berkley had been reading to him; and still held the book in his hand, with his fore-finger between the leaves. It was a volume of Hoffmann's writings.

"How very strange it is," said he, "that you can hardly open the biography of any German author, but you will find it begin with an account of his grandfather. It will tell you how the venerable old man walked up and down the garden among the gay flowers, wrapped in his morning gown, which is likewise covered with flowers, and perhaps wearing on his head a little velvet cap. Or you will find him sitting by the chimney-corner in the great chair, smoking his ancestral pipe, with shaggy eyebrows and eyes like birdsnests under the eaves of a house, and a mouth like a Nuremberg nutcracker's. The future poet climbs upon the old man's knees. His genius is not recognised yet. He is thought for the most part a dull boy. His father is an austere man, or perhaps dead. But the mother is still there, a sickly, saint-like woman, with knitting-work, and an elder sister, who has already been in love, and wears rings on her fingers;

'Death's heads, and such mementos,

Her grandmother and worm-eaten aunts left to her,

To tell her what her beauty must arrive at.' "

"But this is not the case with the life of Hoffmann, if I recollect right."

"No, not precisely. Instead of the grandfather we have the grandmother, a stately dame, who has long since shaken hands with the vanities of life. The mother, separated from her husband, is sick in mind and body, and flits to and fro, like a shadow. Then there is an affectionate maiden aunt; and an uncle, a retired judge, the terror of little boys, the Giant Despair of this Doubting Castle in Koenigsberg; and occasionally the benign countenance of a venerable grand-uncle, whom Lamotte Fouqué called a hero of the olden time in morning gown and slippers, looks in at the door and smiles. In the upper story of the same house lived a poor boy with his mother, who was so far crazed as to believe herself to be the Virgin Mary, and her son the Saviour of the world. Wild fancies, likewise, were to sweep through the brain of that child. He was to meet Hoffmann elsewhere and be his friend in after years, though as yet they knew nothing of each other. This was Werner, who has made some noise in German literature as the author of many wild Destiny-Dramas."

"Hoffmann died, I believe, in Berlin."

"Yes. He left Koenigsberg at twenty years of age, and passed the next eight years of his life in the Prussian-Polish Provinces, where he held some petty office under government; and took to himself many bad habits and a Polish wife. After this he was Music-Director at various German theatres, and led a wandering, wretched life for ten years. He then went to Berlin as Clerk of the Exchange, and there remained till his death, which took place some seven or eight years afterward."

"Did you ever see him?"

"I was in Berlin during his lifetime, and saw him frequently. I shall never forget the first time. It was at one of the Æsthetic Teas, given by a literary lady Unter den Linden, where the lions were fed with convenient food, from tea and bread and butter, up to oysters and Rhine-wine. During the evening my attention was arrested by the entrance of a strange little figure, with a wild head of brown hair. His eyes were bright gray; and his thin lips closely pressed together with an expression of not unpleasing irony. This strangelooking personage began to bow his way through the crowd, with quick, nervous, hinge-like motions, much resembling those of a marionette. He had a hoarse voice, and such a rapid utterance, that although I understood German well enough for ordinary purposes, I could not understand one half he said. Ere long he had seated himself at the piano-forte, and was improvising such wild, sweet fancies, that the music of one's dreams is not more sweet and wild. Then suddenly some painful thought seemed to pass over his mind, as if he imagined, that he was there to amuse the company. He rose from the piano-forte, and seated himself in another part of the room; where he began to make grimaces, and talk loud while others were singing. Finally he disappeared, like a hobgoblin, laughing, 'Ho! ho! ho!' I asked a person beside me who this strange being was. 'That was Hoffmann,' was the answer. 'The Devil!' said I. 'Yes,' continued my informant; 'and if you should follow him now, you would see him plunge into an obscure and unfrequented wine-cellar, and there, amid boon companions, with wine and tobacco-smoke, and quirks and quibbles, and quaint, witty sayings, turn the dim night into glorious day.' "

"What a strange being!"

"I once saw him at one of his night-carouses. He was sitting in his glory, at the head of the table; not stupidly drunk, but warmed with wine, which made him madly eloquent, as the Devil's Elixir did the Monk Medardus. There, in the full tide of witty discourse, or, if silent, his gray, hawk eye flashing from beneath his matted hair,

and taking note of all that was grotesque in the company round him, sat this unfortunate genius, till the day began to dawn. Then he found his way homeward, having, like the souls of the envious in Purgatory, his eyelids sewed together with iron wire; though his was from champagne bottles. At such hours he wrote his wild, fantastic tales. To his excited fancy everything assumed a spectral look. The shadows of familiar things about him stalked like ghosts through the haunted chambers of his soul; and the old portraits on the walls winked at him, and seemed stepping down from their frames; till, aghast at the spectral throng about him, he would call his wife from her bed, to sit by him while he wrote."

"No wonder he died in the prime of life!"

"No. The only wonder is, that he could have followed this course of life for six years. I am astonished that it did not kill him sooner."

"But death came at last in an appalling shape."

"Yes; his forty-sixth birth day found him sitting at home in his arm-chair, with his friends around him. But the rare old wine, he always drank the best, touched not the sick-man's lips that night. His wonted humor was gone. Of all his 'jibes, his gambols, his songs, his flashes of merriment, that were wont to set the table on a roar, not one now, to mock his own grinning! quite chap-fallen.' The conversation was of death and the grave. And when one of his friends said, that life was not the highest good, Hoffmann interrupted him, exclaiming with a startling earnestness; 'No, no! Life, life, only life! on any condition whatsoever!' Five months after this he had ceased to suffer, because he had ceased to live. He died piecemeal. His feet and hands, his legs and arms, gradually, and in succession, became motionless, dead. But his spirit was not dead, nor motionless; and, through the solitary day or sleepless night, lying in his bed, he dictated to an amanuensis his last stories. Strange stories, indeed, were they for a dying man to write! Yet such delight did he take in dictating them, that he said to his friend Hitzig, that, upon the whole, he was willing to give up forever the use of his hands, if he could but preserve the power of writing by dictation. Such was his love of life, of what he called the sweet habitude of being!"

"Was it not he, who in his last hours expressed such a longing to behold the green fields once more; and exclaimed; 'Heaven! it is already summer, and I have not yet seen a single green tree!'"

"Yes, that was Hoffmann. Soon afterwards he died. The closing scene was striking. He gradually lost all sensation, though his mind remained vigorous. Feeling no more pain, he said to his physician; 'It will soon be over now. I feel no more pain.' He thought himself well again; but the physician knew that he was dying, and said; 'Yes, it will soon be over!' The next morning he called his wife to his bed-side; and begged her to fold his motionless hands together. Then, as he raised his eyes to heaven, she heard him say, 'We must, then, think of God, also!' More sorrowful words than these have seldom fallen from the lips of man. Shortly afterwards the flame of life glared up within him; he said he was well again; that in the evening he should go on with the story he was writing; and wished that the last sentence might be read over to him. Shortly after this they turned his face to the wall, and he died."

"And thus passed to its account a human soul, after much self-inflicted suffering. Let us tread lightly upon the poet's ashes. For my part, I confess, that I have not the heart to take him from the general crowd of erring, sinful men, and judge him harshly. The little I have seen of the world, and know of the history of mankind, teaches me to look upon the errors of others in sorrow, not in anger. When I take the history of one poor heart that has sinned and suffered, and represent to myself the struggles and temptations it has passed, the brief pulsations of joy, the feverish iniquitude of hope and fear, the tears of regret, the feebleness of purpose, the pressure of want, the desertion of friends, the scorn of a world that has little charity, the desolation of the soul's sanctuary, and threatening voices within, health gone, happiness gone, even hope, that stays longest with us, gone, I have little heart for aught else than thankfulness, that it is not so with me, and would fain leave the erring soul of my fellow-man with Him, from whose hands it came,

'even as a little child,

Weeping and laughing in its childish sport.' "

"You are right. And it is worth a student's while to observe calmly how tobacco, wine, and midnight did their work like fiends upon the delicate frame of Hoffmann; and no less thoroughly upon his delicate mind. He who drinks beer, thinks beer; and he who drinks wine, thinks wine; and he who drinks midnight, thinks midnight. He was a man of rare intellect. He was endowed with racy humor and sarcastic wit, and a glorious imagination. But the fire of his genius burned not peacefully, and with a steady flame, upon the hearth of his home. It was a glaring and irregular flame; for the branches that he fed it with, were not branches from the Tree of Life, but from another tree that grew in Paradise, and they were wet with the unhealthy dews of night, and more unhealthy wine; and thus, amid smoke and ashes the fire burned fitfully, and went out with a glare, which leaves the beholder blind."

"This fire within him was a Meleager's fire-brand; and, when it burned out, he died. And, as you say, marks of all this are clearly visible in Hoffmann's writings. Indeed, when I read his strange fancies, it is with me, as when in the summer night I hear the rising wind among the trees, and the branches bow, and beckon with their long fingers, and voices go gibbering and mocking through the air. A feeling of awe and mysterious dread comes over me. I wish to hear the sound of living voice or footstep near me, to see a friendly and familiar face. In truth, if it be late at night, the reader as well as the writer of these unearthly fancies, would fain have a patient, meek-eyed wife, with her knitting-work, at his elbow."

Berkley smiled; but Flemming continued without noticing the smile, though he knew what was passing in the mind of his friend;

"The life and writings of this singular being interest me in a high degree. Oftentimes one may learn more from a man's errors, than from his virtues. Moreover, from the common sympathies of our nature, souls that have struggled and suffered are dear to me. Willingly do I recognise their brotherhood. Scars upon their foreheads do not so deform them, that they cease to interest. They are always signs of struggle; though alas! too often, likewise, of defeat. Seasons of unhealthy, dreamy, vague delight, are followed by seasons of weariness and darkness. Where are then the bright fancies, that, amid the great stillness of the night, arise like stars in the firmament of our souls? The morning dawns, the light of common day shines in upon us, and the heavens are without a star! From the lives of such men we learn, that mere pleasant sensations are not happiness; that sensual pleasures are to be drunk sparingly, and, as it were, from the palm of the hand; and that those who bow down upon their knees to drink of these bright streams that water life, are not chosen of God either to overthrow or to overcome!"

"I think you are very lenient in your judgment. This is not the usual defect of critics. Like Shakspeare's samphire-gatherer, they have a dreadful trade! and, to make the simile complete, they ought to hang for it!"

"Methinks it would be hard to hang a man for the sake of a simile. But which of Hoffmann's works is it, that you have in your hand?"

"His Phatasy-Pieces in Callot's manner. Who was this Callot?"

"He was a Lorrain painter of the seventeenth century, celebrated for his wild and grotesque conceptions. These sketches of Hoffmann are imitations of his style. They are full of humor, poetry, and brilliant imagination."

"And which of them shall I read to you? The Ritter Glück; or the Musical Sufferings of John Kreisler; or that very exquisite story of the Golden Jar, wherein is depicted the life of Poesy, in this common-place world of ours?"

"Read the shortest. Read Kreisler. That will amuse me. It is a picture of his own sufferings at the Æsthetic Teas in Berlin, supposed to be written in pencil on the blank leaves of a music-book."

Thereupon Berkley leaned back in his easychair, and read as follows.

## CHAPTER IV. MUSICAL SUFFERINGS OF JOHN KREISLER.

"They are all gone! I might have known it by the whispering, shuffling, coughing, buzzing through all the notes of the gamut. It was a true swarm of bees, leaving the old hive. Gottlieb has lighted fresh candles for me, and placed a bottle of Burgundy on the piano-forte. I can play no more, I am perfectly exhausted. My glorious old friend here on the music-stand is to blame for that. Again he has borne me away through the air, as Mephistopheles did Faust, and so high, that I took not the slightest notice of the little men under me, though I dare say they made noise enough. A rascally, worthless, wasted evening! But now I am well and merry! However, while I was playing, I took out my pencil, and on pagesixty-three, under the last system, noted down a couple of good flourishes in cipher with my right hand, while the left was struggling away in the torrent of sweet sounds. Upon the blank page at the end I go on writing. I leave all ciphers and sweet tones, and with true delight, like a sick man restored to health, who can never stop relating what he has suffered, I note down here circumstantially the dire agonies of this evening's tea-party. And not for myself alone, but likewise for all those who from time to time may amuse and edify themselves with my copy of John Sebastian Bach's Variations for the Piano-forte, published by Nægeli in Zürich, and who find my marks at the end of the thirtieth variation, and, led on by the great Latin Verte, (I will write it down the moment I get through this doleful statement of grievances,) turn over the leaf and read.

"They will at once see the connexion. They know, that the Geheimerath Rödelein's house is a charming house to visit in, and that he has two daughters, of whom the whole fashionable world proclaims with enthusiasm, that they dance like goddesses, speak French like angels, and play and sing and draw like the Muses. The Geheimerath Rödelein is a rich man. At his quarterly dinners he brings on the most delicious wines and richest dishes. All is established on a footing of the greatest elegance; and whoever at his tea-parties does not amuse himself heavenly, has no ton, no esprit, and particularly no taste for the fine arts. It is with an eye to these, that, with the tea, punch, wine, ice-creams, etc., a little music is always served up, which, like the other refreshments, is very quietly swallowed by the fashionable world.

"The arrangements are as follows. After every guest has had time enough to drink as many cups of tea as he may wish, and punch and ices have been handed round twice, the servants wheel out the card-tables for the elder and more solid part of the company, who had rather play cards than any musical instrument; and, to tell the truth, this kind of playing does not make such a useless noise as others, and you hear only the clink of money.

"This is a hint for the younger part of the company to pounce upon the Misses Rödelein. A great tumult ensues; in the midst of which you can distinguish these words,

"'Schönes Fräulein! do not refuse us the gratification of your heavenly talent! O, sing something! that's a good dear! impossible, bad cold, the last ball! have not practised anything, oh, do, do, we beg of you,' etc.

"Meanwhile Gottlieb has opened the piano-forte, and placed the well-known music-book on the stand; and from the card-table cries the respectable mamma,

" 'Chantez donc, mes enfans!'

"That is the cue of my part. I place myself at the piano-forte, and the Rödeleins are led up to the instrument in triumph.

"And now another difficulty arises. Neither wishes to sing first.

"You know, dear Nanette, how dreadful hoarse I am.'

"Why, my dear Marie, I am as hoarse as you are.'

"I sing so badly!'

"O, my dear child; do begin!

"My suggestion, (I always make the same!) that they should both begin together with a duet, is loudly applauded; the music-book is thumbed over, and the leaf, carefully folded down, is at length found, and away we go with *Dolce dell' anima*, etc.

"To tell the truth, the talent of the Misses Rödelein is not the smallest. I have been an instructor here only five years, and little short of two years in the Rödelein family. In this short time, Fräulein Nanette has made such progress, that a tune, which she has heard at the theatre only ten times, and has played on the piano-forte, at farthest, ten times more, she will sing right off, so that you know in a moment what it is. Fräulein Marie catches it at the eighth time; and if she is sometimes a quarter of a note lower than the piano-forte, after all it is very tolerable, considering her pretty little doll-face, and very passable rosy-lips.

"After the duet, a universal chorus of applause! And now arriettas and duettinos succeed each other, and right merrily I hammer away at the thousand-times-repeated accompaniment. During the singing, the Finanzrätthin Eberstein, by coughing and humming, has given to understand that she also sings. Fräulein Nanette says;

"But, my dear Finanzrätthin, now you must let us hear your exquisite voice.'

"A new tumult arises. She has a bad cold in her head, she does not know anything by heart! Gottlieb brings straightway two armfuls of music-books; and the leaves are turned over again and again. First she thinks she will sing *Der Hölle Rache*, etc., then *Hebe sich*, etc., then *Ach, Ich liebte*, etc. In this embarrassment, I propose, *Ein Veilchen auf der Wiese*, etc. But she is for the heroic style; she wants to make a display, and finally selects the aria in *Constantia*.

"O scream, squeak, mew, gurgle, groan, agonize, quiver, quaver, just as much as you please, Madam, I have my foot on the fortissimo pedal, and thunder myself deaf! O Satan, Satan! which of thy goblins damned has got into this throat, pinching, and kicking, and cuffing the tones about so! Four strings have snapped already, and one hammer is lamed for life. My ears ring again, my head hums, my nerves tremble! Have all the harsh notes from the cracked trumpet of a strolling-player been imprisoned in this little throat! (But this excites me, I must drink a glass of Burgundy.)

"The applause was unbounded; and some one observed, that the Finanzrätthin and Mozart had put me quite in a blaze. I smiled with downcast eyes, very stupidly. I could but acknowledge it. And now all talents, which hitherto had bloomed unseen, were in motion, wildly flitting to and fro. They were bent upon a surfeit of music; tuttis, finales, choruses must be performed. The Canonicus Kratzer sings, you know, a heavenly bass, as was observed by the gentleman yonder, with the head of Titus Andronicus, who modestly remarked also, that he himself was properly only a second-ratetenor; but, though he said it, who should not say it, was nevertheless member of several academies of music. Forthwith preparations are made for the first chorus in the opera of Titus. It went off gloriously. The Canonicus, standing close behind me, thundered out the bass over my head, as if he were singing with bass-drums and trumpet obbligato in a cathedral. He struck the notes gloriously; but in his hurry he got the tempo just about twice too slow. However, he was true to himself at least in this, that through the whole piece he dragged along just half a beat behind the rest. The others showed a most decided penchant for the ancient Greek

music, which, as is well known, having nothing to do with harmony, ran on in unison or monotone. They all sang treble, with slight variations, caused by accidental rising and falling of the voice, say some quarter of a note.

"This somewhat noisy affair produced a universal tragic state of feeling, namely a kind of terror, even at the card-tables, which for the moment could no longer, as before, chime in melodramatic, by weaving into the music sundry exclamations; as, for instance;

" 'O! I loved, eight and forty, was so happy, I pass, then I knew not, whist, pangs of love, follow suit,' etc. It has a very pretty effect. (I fill my glass.)

"That was the highest point of the musical exhibition this evening. 'Now it is all over,' thought I to myself. I shut the book, and got up from the piano-forte. But the baron, my ancient tenor, came up to me, and said;

" 'My dear Herr Capellmeister, they say you play the most exquisite voluntaries! Now do play us one; only a short one, I entreat you!'

"I answered very drily, that to-day my fantasies had all gone a wool-gathering; and, while we are talking about it, a devil, in the shape of a dandy, with two waistcoats, had smelt out Bach's Variations, which were lying under my hat in the next room. He thinks they are merely little variations, such as *Nel cor mio non più sento*, or *Ah, vous dirai-je, maman*, etc., and insists upon it, that I shall play them. I try to excuse myself, but they all attack me. So then, 'Listen, and burst with ennui,' think I to myself, and begin to work away.

"When I had got to variation number three, several ladies departed, followed by the gentleman with the Titus-Andronicus head. The Rödeleins, as their teacher was playing, stood it out, though not without difficulty, to number twelve. Number fifteen made the man with two waistcoats take to his heels. Out of most excessive politeness, the Baron stayed till number thirty, and drank up all the punch, which Gottlieb placed on the piano-forte for me.

"I should have brought all to a happy conclusion, but, alas! this number thirty, the theme, tore me irresistibly away. Suddenly the quarto leaves spread out to a gigantic folio, on which a thousand imitations and developments of the theme stood written, and I could not choose but play them. The notes became alive, and glimmered and hopped all round about me, an electric firestreamed through the tips of my fingers into the keys, the spirit, from which it gushed forth, spread his broad wings over my soul, the whole room was filled with a thick mist, in which the candles burned dim, and through which peered forth now a nose, and anon a pair of eyes, and then suddenly vanished away again. And thus it came to pass, that I was left alone with my Sebastian Bach, by Gottlieb attended, as by a familiar spirit. (Your good health, Sir.)

"Is an honest musician to be tormented with music, as I have been to-day, and am so often tormented? Verily, no art is so damnably abused, as this same glorious, holy Musica, who, in her delicate being, is so easily desecrated. Have you real talent, real feeling for art? Then study music; do something worthy of the art, and dedicate your whole soul to the beloved saint. If without this you have a fancy for quavers and demi-semi-quavers, practise for yourself and by yourself, and torment not therewith the Capellmeister Kreisler and others.

"Well, now I might go home, and put the finishing touch to my sonata for the piano-forte; but it is not yet eleven o'clock, and, withal, a beautiful summer night. I will lay any wager, that, at my next-door neighbour's, (the Oberjägermeister,) the young ladies are sitting at the window, screaming down into the street, for the twentieth time, with harsh, sharp, piercing voices, 'When thine eye is beaming love,' but only the first stanza, over and over again. Obliquely across the way, some one is murdering the flute, and has, moreover, lungs like Rameau's nephew; and, in notes of 'linked sweetness long drawn out,' his neighbour is trying acoustic experiments on the French horn. The numerous dogs of the neighbourhood are growing unquiet, and my landlord's cat, inspired by that sweet duet, is making close by my window (for, of course, my musico-poetic laboratory is an attic,) certain

tender confessions, upward through the whole chromatic scale, soft complaining, to the neighbour's puss, with whom he has been in love since March last! Till this is all fairly over, I think will sit quietly here. Besides, there is still blank paper and Burgundy left, of which I forthwith take a sip.

"There is, as I have heard, an ancient law, forbidding those, who followed any noisy handicraft, from living near literary men. Should not then musical composers, poor, and hard beset, and who, moreover, are forced to coin their inspiration into gold, to spin out the thread of life withal, be allowed to apply this law to themselves, and banish out of the neighbourhood all ballad-singers and bagpipers? What would a painter say, while transferring to his canvass a form of ideal beauty, if you should hold up before him all manner of wild faces and ugly masks? He might shut his eyes, and in this way, at least, quietly follow out the images of fancy. Cotton, in one's ears, is of no use; one still hears the dreadful massacre. And then the idea, the bare idea, 'Now they are going to sing, now the horn strikes up,' is enough to send one's sublimest conceptions to the very devil."

## CHAPTER V. SAINT GILGEN.

It was a bright Sunday morning when Flemming and Berkley left behind them the cloud-capped hills of Salzburg, and journeyed eastward towards the lakes. The landscape around them was one to attune their souls to holy musings. Field, forest, hill and vale, fresh air, and the perfume of clover-fields and new-mown hay, birds singing, and the sound of village bells, and the moving breeze among the branches, no laborers in the fields, but peasants on their way to church, coming across the green pastures, with roses in their hats, the beauty and quiet of the holy day of rest, all, all in earth and air, breathed upon the soul like a benediction.

They stopped to change horses at Hof, a handful of houses on the brow of a breezy hill, the church and tavern standing opposite to each other, and nothing between them but the dusty road, and the churchyard, with its iron crosses, and the fluttering tinsel of the funeral garlands. In the churchyard and at the tavern-door, were groups of peasants, waiting for divine service to begin. They were clothed in their holiday dresses. The men wore breeches and long boots, and frock-coats with large metal buttons; the women, straw hats, and gay calico gowns, with short waists and scant folds. They were adorned with a profusion of great, trumpery ornaments, and reminded Flemming of the Indians in the frontier villages of America. Near the churchyard-gate was a booth, filled with flaunting calicos; and opposite sat an old woman behind a table, which was loaded with ginger-bread. She had a roulette at her elbow, where the peasants risked a kreutzer for a cake. On other tables, cases of knives, scythes, reaping-hooks, and other implements of husbandry were offered for sale.

The travellers continued their journey, without stopping to hear mass. In the course of the forenoon they came suddenly in sight of the beautiful Lake of Saint Wolfgang, lying deep beneath them in the valley. On its shore, under them, sat the white village of Saint Gilgen, like a swan upon its reedy nest. They seemed to have taken it unawares, and as it were clapped their hands upon it in its sleep, and almost expected to see it spread its broad, snow-white wings, and fly away. The whole scene was one of surpassing beauty.

They drove leisurely down the steep hill, and stopped at the village inn. Before the door was a magnificent, broad-armed tree, with benches and tables beneath its shadow. On the front of the house was written in large letters, "Post-Tavern by Franz Schoendorfer"; and over this was a large sun-dial, and a half-effaced painting of a bear-hunt, covering the whole side of the house, and mostly red. Just as they drove up, a procession of priests with banners, and peasants with their hats in their hands, passed by towards the church. They were singing a solemn psalm. At the same moment, a smart servant girl, with a black straw hat, set coquettishly on her flaxen hair, and a large silver spoon stuck in her girdle, came out of the tavern, and asked Flemming what he would please to order for breakfast.

Breakfast was soon ready, and was served up at the head of the stairs, on an old-fashioned oaken table in the great hall, into which the chambers opened. Berkley ordered at the same time a tub of cold water, in which he

seated himself, with his coat on, and a bed-quilt thrown round his knees. Thus he sat for an hour; ate his breakfast, and smoked a pipe, and laughed a good deal. He then went to bed and slept till dinner time. Meanwhile Flemming sat in his chamber and read. It was a large room in the front of the house, looking upon the village and the lake. The windows were latticed, with small panes, and the window-sills filled with fragrant flowers.

At length the heat of the noon was over. Day, like a weary pilgrim, had reached the western gate of Heaven, and Evening stooped down to unloose the latches of his sandal-shoon. Flemming and Berkley sallied forth to ramble by the borders of the lake. Down the cool, green glades and alleys, beneath the illuminated leaves of the forest, over the rising grounds, in the glimmering fretwork of sunshine and leaf-shadow, an exhilarating walk! The cool evening air by the lake was like a bath. They drank the freshness of the hour in thirsty draughts, and their breasts heaved rejoicing and revived, after the feverish, long confinement of the sultry summer day. And there, too, lay the lake, so beautiful and still! Did it not recall, think ye, the lake of Thun?

On their return homeward they passed near the village churchyard.

"Let us go in and see how the dead rest," said Flemming, as they passed beneath the belfry of the church; and they went in, and lingered among the tombs and the evening shadows.

How peaceful is the dwelling-place of those who inhabit the green hamlets, and populous cities of the dead! They need no antidote for care, nor armour against fate. No morning sun shines in at the closed windows, and awakens them, nor shall until the last great day. At most a straggling sunbeam creeps in through the crumbling wall of an old neglected tomb, a strange visiter, that stays not long. And there they all sleep, the holy ones, with their arms crossed upon their breasts, or lying motionless by their sides, not carved in marble by the hand of man, but formed in dust, by the hand of God. God's peace be with them. No one comes to them now, to hold them by the hand, and with delicate fingers smooth their hair. They heed no more the blandishments of earthly friendship. They need us not, however much we may need them. And yet they silently await our coming.

Beautiful is that season of life, when we can say, in the language of Scripture, "Thou hast the dew of thy youth." But of these flowers Death gathers many. He places them upon his bosom, and his form becomes transformed into something less terrific than before. We learn to gaze and shudder not; for he carries in his arms the sweet blossoms of our earthly hopes. We shall see them all again, blooming in a happier land.

Yes, Death brings us again to our friends. They are waiting for us, and we shall not live long. They have gone before us, and are like the angels in heaven. They stand upon the borders of the grave to welcome us, with the countenance of affection, which they wore on earth; yet more lovely, more radiant, more spiritual! O, he spake well who said, that graves are the foot-prints of angels.

Death has taken thee, too, and thou hast the dew of thy youth. He has placed thee upon his bosom, and his stern countenance wears a smile. The far country, toward which we journey, seems nearer to us, and the way less dark; for thou hast gone before, passing so quietly to thy rest, that day itself dies not more calmly!

It was in an hour of blessed communion with the souls of the departed, that the sweet poet Henry Vaughan wrote those few lines, which have made death lovely, and his own name immortal!

"They are all gone into a world of light,

And I alone sit lingering here!

Their very memory is fair and bright,

And my sad thoughts doth clear.

"It glows and glitters in my cloudy breast,  
Like stars upon some gloomy grove,  
Or those faint beams in which the hill is dressed,  
After the sun's remove.

"I see them walking in an air of glory,  
Whose light doth trample on my days,  
My days, which are at best but dull and hoary,  
Mere glimmerings and decays.

"O holy hope, and high humility,  
High as the heavens above!  
These are your walks, and ye have showed them me,  
To kindle my cold love.

"Dear, beauteous Death! the jewel of the just!  
Shining nowhere but in the dark!  
What mysteries do lie beyond thy dust,  
Could man outlook that mark!

"He that hath found some fledged bird's nest, may know,  
At first sight, if the bird be flown;  
But what fair field or grove he sings in now,  
That is to him unknown.

"And yet as angels, in some brighter dreams,  
Call to the soul, when man doth sleep,  
So some strange thoughts transcend our wonted themes,  
And into glory peep!"

Such were Flemming's thoughts, as he stood among the tombs at evening in the churchyard of Saint Gilgen. A holy calm stole over him. The fever of his heart was allayed. He had a moment's rest from pain; and went back to his chamber in peace. Whence came this holy calm, this long–desired tranquillity? He knew not; yet the place

seemed consecrated. He resolved to linger there, beside the lake, which was a Pool of Bethesda for him; and let Berkley go on alone to the baths of Ischel. He would wait for him there in the solitude of Saint Gilgen. Long after they had parted for the night, he sat in his chamber, and thought of what he had suffered, and enjoyed the silence within and without. Hour after hour, slipped by unheeded, as he sat lost in his reverie. At length, his candle sank in its socket, gave one flickering gleam, and expired with a sob. This aroused him.

He went to the window, and peered out into the dark night. It was very late. Twice already since midnight had the great pulpit-orator Time, like a preacher in the days of the Puritans, turned the hour-glass on his high pulpit, the church belfry, and still went on with his sermon, thundering downward to the congregation in the churchyard and in the village. But they heard him not. They were all asleep in their narrow pews, namely, in their beds and in their graves. Soon afterward the cock crew; and the cloudy heaven, like the apostle, who denied his Lord, wept bitterly.

## CHAPTER VI. SAINT WOLFGANG.

The morning is lovely beyond expression. The heat of the sun is great; but a gentle wind cools the air. Birds never sang more loud and clear. The flowers, too, on the window-sill, and on the table, rose, geranium, and the delicate crimson cactus, are all so beautiful, that we think the German poet right, when he calls the flowers "stars in the firmament of the earth." Out of doors all is quiet. Opposite the window stands the village schoolhouse. There are two parasite trees, with their outspread branches nailed against the white walls, like the wings of culprit kites. There the rods grow. Under them, on a bench at the door, sit school-girls; and barefoot urchins in breeches are spelling out their lessons. The clock strikes twelve, and one by one they disappear, and go into the hive, like bees at the sound of a brass pan. At the door of the next house sits a poor woman, knitting in the shade; and in front of her is an aqueduct pouring its cool, clear water into a rough wooden trough. A travelling carriage without horses, stands at the inn-door, and a postilion in red jacket is talking with a blacksmith, who wears blue woollen stockings and a leather apron. Beyond is a stable, and still further a cluster of houses and the village church. They are repairing the belfry and the bulbous steeple. A little farther, over the roofs of the houses, you can see Saint Wolfgang's Lake. Water so bright and beautiful hardly flows elsewhere. Green, and blue, and silver-white run into each other, with almost imperceptible change, like the streaks on the sides of a mackerel. And above are the pinnacles of the mountains; some bald, and rocky, and cone-shaped, and others bold, and broad, and dark with pines.

Such was the scene, which Paul Flemming beheld from his window a few mornings after Berkley's departure. The quiet of the place had soothed him. He had become more calm. His heart complained less loudly in the holy village silence, as we are wont to lower our voices when those around us speak in whispers. He began to feel at times an interest in the lowly things around him. The face of the landscape pleased him, but more than this the face of the poor woman who sat knitting in the shade. It was a pale, meek countenance, with more delicacy in its features than is usual among peasantry. It wore also an expression of patient suffering. As he was looking at her, a deformed child came out of the door and hung upon her knees. She caressed him affectionately. It was her child; in whom she beheld her own fair features distorted and hardly to be recognised, as one sometimes sees his face reflected from the bowl of a spoon.

The child's deformity and the mother's tenderness interested the feelings of Flemming. The landlady told him something of the poor woman's history. She was the widow of a blacksmith, who had died soon after their marriage. But she survived to become a mother, just as, in oaks, immediately after fecundation, the male flower fades and falls, while the female continues and ripens into perfect fruit. Alas! her child was deformed. Yet she looked upon him with eyes of maternal fondness and pity, loving him still more for his deformity. And in her heart she said, as the Mexicans say to their new-born offspring, "Child, thou art come into the world to suffer. Endure, and hold thy peace." Though poor, she was not entirely destitute; for her husband had left her, beside the deformed child, a life estate in a tomb in the churchyard of Saint Gilgen. During the week she labored for other

people, and on Sundays for herself, by going to church and reading the Bible. On one of the blank leaves she had recorded the day of her birth, and that of her child's, likewise her marriage and her husband's death. Thus she lived, poor, patient and resigned. Her heart was a passion-flower, bearing within it the crown of thorns and the cross of Christ. Her ideas of Heaven were few and simple. She rejected the doctrine that it was a place of constant activity, and not of repose, and believed, that, when she at length reached it, she should work no more, but sit always in a clean white apron, and sing psalms.

As Flemming sat meditating on these things, he paid new homage in his heart to the beauty and excellence of the female character. He thought of the absent and the dead; and said, with tears in his eyes;

"Shall I thank God for the green Summer, and the mild air, and the flowers, and the stars, and all that makes this world so beautiful, and not for the good and beautiful beings I have known in it? Has not their presence been sweeter to me than flowers? Are they not higher and holier than the stars? Are they not more to me than all things else?"

Thus the morning passed away in musings; and in the afternoon, when Flemming was preparing to go down to the lake, as his custom was, a carriage drew up before the door, and, to his great astonishment, out jumped Berkley. The first thing he did was to give the Postmaster, who stood near the door, a smart cut with his whip. The sufferer gently expostulated, saying,

"Pray, Sir, don't; I am lame."

Whereupon Berkley desisted, and began instead to shake the Postmaster's wife by the shoulders, and order his dinner in English. But all this was done so good-naturedly, and with such a rosy, laughing face, that no offence was taken.

"So you have returned much sooner than you intended;" said Flemming, after the first friendly salutations.

"Yes," replied Berkley; "I got tired of Ischel, very tired. I did not find the friends there, whom I expected. Now I am going back to Salzburg, and then to Gastein. There I shall certainly find them. You must go with me."

Flemming declined the invitation; and proposed to Berkley, that he should join him in his excursion on the lake.

"You shall hear the grand echo of the Falkenstein," said he, "and behold the scene of the Bridal Tragedy; and then we will go on as far as the village of Saint Wolfgang, which you have not yet seen, except across the lake."

"Well, this afternoon I devote to you; for to-morrow we part once more, and who knows when we shall meet again?"

They went down to the water's side without farther delay; and, taking a boat with two oars, struck across an elbow of the lake towards a barren rock by the eastern shore, from which a small white monument shone in the sun.

"That monument," said one of the boatmen, a stout young lad in leather breeches, "was built by a butcher, to the glory of Saint Wolfgang, who saved him from drowning. He was one day riding an ox to market along the opposite bank; when the animal taking fright, sprang into the water, and swam over to this place, with the butcher on his back."

"And do you think he could have done this," asked Berkley; "if Saint Wolfgang had not helped him?"

"Of course not!" answered leather-breeches; and the Englishman laughed.

From this point they rowed along under the shore to a low promontory, upon which stood another monument, commemorating a more tragical event.

"This is the place I was speaking of," said Flemming, as the boatmen rested on their oars. "The melancholy and singular event it commemorates happened more than two centuries ago. There was a bridal party here upon the ice one winter; and in the midst of the dance the ice broke, and the whole merry company were drowned together, except the fiddlers, who were sitting on the shore."

They looked in silence at the monument, and at the blue quiet water, under which the bones of the dancers lay buried, hand in hand. The monument is of stone, painted white, with an over-hanging roof to shelter it from storms. In a niche in front is a small image of the Saviour, in a sitting posture; and an inscription, upon a marble tablet below, says that it was placed there by Longinus Walther and his wife Barbara Juliana von Hainberg; themselves long since peacefully crumbled to dust, side by side in some churchyard.

"That was breaking the ice with a vengeance!" said Berkley, as they pushed out into the lake again; and ere long they were floating beneath the mighty precipice of Falkenstein; a steep wall of rock, crowned with a chapel and a hermitage, where in days of old lived the holy Saint Wolfgang. It is now haunted only by an echo, so distinct and loud, that one might imagine the ghost of the departed saint to be sitting there, and repeating the voices from below, not word by word, but sentence by sentence, as if he were passing them up to the recording angel.

"Ho! ho! ho!" shouted Berkley; and the sound seemed to strike the wall of stone, like the flapping of steel plates; "Ho! ho! ho! How are you to-day, Saint Wolfgang! You infernal old rascal! How is the Frau von Wolfgang! God save great George the King! Damn your eyes! Hold your tongue! Ho! ho! ha! ha! hi!"

And the words were recorded above; and a voice repeated them with awful distinctness in the blue depths overhead, and Flemming felt in his inmost soul the contrast between the holy heavens, and the mockery of laughter, and the idle words, which fall back from the sky above us and soil not its purity.

In half an hour they were at the village of Saint Wolfgang, threading a narrow street, above which the roofs of quaint, picturesque old houses almost met. It led them to a Gothic church; a magnificent one for a village; in front of which was a small court, shut in by Italian-looking houses, with balconies, and flowers at the windows. Here a bronze fountain of elaborate workmanship was playing in the shade. On its summit stood an image of the patron Saint of the village; and, running round the under lip of the water-basin below, they read this inscription in old German rhymes;

"I am in the honor of Saint Wolfgang raised. Abbot Wolfgang Habel of Emensee, he hath made me for the use and delight of poor pilgrim wight. Neither gold nor wine hath he; at this water shall he merry be. In the year of the Lord fifteen hundred and fifteen, hath the work completed been. God be praised!"

As they were deciphering the rude characters of this pious inscription, a village priest came down a high flight of steps from the parsonage near the church, and courteously saluted the strangers. After returning the salutation, the mad Englishman, without preface, asked him how many natural children were annually born in the parish. The question seemed to astonish the good father, but he answered it civilly, as he did several other questions, which Flemming thought rather indiscreet, to say the least.

"You will excuse our curiosity," said he to the priest, by way of apology. "We are strangers from distant countries. My friend is an Englishman and I an American."

Berkley, however, was not so easily silenced. After a few moments' conversation he broke out into most audacious Latin, in which the only words clearly intelligible were;

"Plurimum reverende, in Christo religiosissime, ac clarissime Domine, necnon et amice observandissime! Petrus sic est locutus; 'Nec argentum mihi, nec aurum est; sed quod habeo, hoc tibi do; surge et ambula.' "

He seemed to be speaking of the fountain. The priest answered meekly,

"Non intellexi, Domine!"

But Berkley continued with great volubility to speak of his being a stranger in the land, and all men being strangers upon earth, and hoping to meet the good priest hereafter in the kingdom of Heaven. The priest seemed confounded, and abashed. Through the mist of a strange pronounciation he could recognise only here and there afamiliar word. He took out his snuff-box; and tried to quote a passage from Saint Paul;

"Ut dixit Sanctus Paulus; qui bene facit "

Here his memory failed him, or, as the French say, he was at the end of his Latin, and, stretching forth his long forefinger, he concluded in German;

"Yes; I don't so clearly remember what he did say."

The Englishman helped him through with a moral phrase; and then pulling off his hat, exclaimed very solemnly;

"Vale, domine doctissime et reverendissime!"

And the Dominie, as if pursued by a demon, made a sudden and precipitate retreat down a flight of steps into the street.

"There!" said Berkley laughing, "I beat him at his own weapons. What do you say of my Latin?"

"I say of it," replied Flemming, "what Holophernes said of Sir Nathaniel's; 'Priscian a little scratched; 't will serve.' I think I have heard better. But what a whim! I thought I should have laughed aloud."

They were still sitting by the bronze fountain when the priest returned, accompanied by a short man, with large feet, and a long blue surtout, so greasy, that it reminded one of Polilla's in the Spanish play, which was lined with slices of pork. His countenance was broad and placid, but his blue eyes gleamed with a wild, mysterious, sorrowful expression. Flemming thought the Latin contest was to be renewed, with more powder and heavier guns. He was mistaken. The stranger saluted him in German, and said, that, having heard he was from America, he had come to question him about that distant country, for which he was on the point of embarking. There was nothing peculiar in his manner, nor in the questions he asked, nor the remarks he made. They were the usual questions and remarks about cities and climate, and sailing the sea. At length Flemming asked him the object of his journey to America. The stranger came close up to him, and lowering his voice, said very solemnly;

"That holy man, Frederick Baraga, missionary among the Indians at Lacroix, on Lake Superior, has returned to his father-land, Krain; and I am chosen by Heaven to go forth as Minister Extraordinary of Christ, to unite all nations and people in one church!"

Flemming almost started at the singular earnestness, with which he uttered these words; and looked at him attentively, thinking to see the face of a madman. But the modest, unassuming look of that placid countenance was unchanged; only in the eyes burned a mysterious light, as if candles had been lighted in the brain, to magnify the daylight there.

"It is truly a high vocation," said he in reply. "But are you sure, that this is no hallucination? Are you certain, that you have been chosen by Heaven for this great work?"

"I am certain," replied the German, in a tone of great calmness and sincerity; "and, if Saint Peter and Saint Paul should come down from Heaven to assure me of it, my faith would be no stronger than it now is. It has been declared to me by many signs and wonders. I can no longer doubt, nor hesitate. I have already heard the voice of the Spirit, speaking to me at night; and I know that I am an apostle; and chosen for this work."

Such was the calm enthusiasm with which he spoke, that Flemming could not choose but listen. He felt interested in this strange being. There was something awe-inspiring in the spirit that possessed him. After a short pause he continued;

"If you wish to know who I am, I can tell you in few words. I think you will not find the story without interest."

He then went on to relate the circumstances recorded in the following chapter.

## **CHAPTER VII. THE STORY OF BROTHER BERNARDUS.**

"I was born in the city of Stein, in the land of Krain. My pious mother Gertrude sang me psalms and spiritual songs in childhood; and often, when I awoke in the night, I saw her still sitting, patiently at her work by the stove, and heard her singing those hymns of heaven, or praying in the midnight darkness when her work was done. It was for me she prayed. Thus, from my earliest childhood, I breathed the breath of pious aspirations. Afterwards I went to Laybach as a student of theology; and after the usual course of study, was ordained a priest. I went forth to the care of souls; my own soul filled with the faith, that ere long all people would be united in one church. Yet attimes my heart was heavy, to behold how many nations there are who have not heard of Christ; and how those, who are called Christians, are divided into numberless sects, and how among these are many who are Christians in name only. I determined to devote myself to the great work of the one church universal; and for this purpose, to give myself wholly up to the study of the Evangelists and the Fathers. I retired to the Benedictine cloister of Saint Paul in the valley of Lavant. The father-confessor in the nunnery of Laak, where I then lived, strengthened me in this resolve. I had long walked with this angel of God in a human form, and his parting benediction sank deep into my soul. The Prince-Abbot Berthold, of blessed memory, was then head of the Benedictine convent. He received me kindly, and led me to the library; where I gazed with secret rapture on the vast folios of the Christian Fathers, from which, as from an arsenal, I was to draw the weapons of holy warfare. In the study of these, the year of my noviciate passed. I became a Franciscan friar; and took the name of Brother Bernardus. Yet my course of life remained unchanged. I seldom left the cloister; but sat in my cell, and pored over those tomes of holy wisdom. About this time the aged confessor in Laak departed this life. His death was made known to me in a dream. It must have been after midnight, when I thought that I came into the church, which was brilliantly lighted up. The dead body of the venerable saint was brought in, attended by a great crowd. It seemed to me, that I must go up into the pulpit and pronounce his funeral oration; and, as I ascended the stairs, the words of my text came into my mind; 'Blessed in the sight of the Lord is the death of his saints.' My funeral sermon ended in a strain of exultation; and I awoke with 'Amen!' upon my lips. A few days afterwards, I heard that on that night the old man died. After this event I became restless and melancholy. I strove in vain to drive from me my gloomy thoughts. I could no longer study. I was no longer contented in the cloister. I even thought of leaving it.

"One night I had gone to bed early, according to my custom, and had fallen asleep. Suddenly I was awakened by a bright and wonderful light, which shone all about me, and filled me with heavenly rapture. Shortly after I heard a voice, which pronounced distinctly these words, in the Slavonian tongue; 'Remain in the cloister!' It was the voice of my departed mother. I was fully awake; yet saw nothing but the bright light, which disappeared, when the words had been spoken. Still it was broad daylight in my chamber. I thought I had slept beyond my usual hour. I looked at my watch. It was just one o'clock after midnight. Suddenly the daylight vanished, and it was

dark. In the morning I arose, as if new-born, through the wonderful light, and the words of my mother's voice. It was no dream. I knew it was the will of God that I should stay; and I could again give myself up to quiet study. I read the whole Bible through once more in the original text; and went on with the Fathers, in chronological order. Often, after the apparition of the light, I awoke at the same hour; and though I heard no voice and saw no light, yet was refreshed with heavenly consolation.

"Not long after this an important event happened in the cloister. In the absence of the deacon of the Abbey, I was to preach the Thanksgiving sermon of Harvest-home. During the week the Prince-Abbot Berthold gave up the ghost; and my sermon became at once a Thanks-giving and Funeral Sermon. Perhaps it may not be unworthy of notice, that I was thus called to pronounce the burial discourse over the body of the last reigning, spiritual Prince Abbot in Germany. He was a man of God, and worthy of this honor.

"One year after this event, I was appointed Professor of Biblical Hermeneutics in Klagenfurt, and left the Abbey forever. In Klagenfurt I remained ten years, dwelling in the same house, and eating at the same table, with seventeen other professors. Their conversation naturally suggested new topics of study, and brought to my notice books, which I had never before seen. One day I heard at table, that Maurus Cappellari, a monk of Camaldoli, had been elected Pope, under the name of Gregory Sixteenth. He was spoken of as a very learned man, who had written many books. At this time I was a firm believer in the Pope's infallibility; and when I heard these books mentioned, there arose in me an irresistible longing to read them. I inquired for them; but they were nowhere to be had. At length I heard, that his most important work, *The Triumph of the Holy See, and of the Church*, had been translated into German and published in Augsburg. Ere long the precious volume was in my hands. I began to read it with the profoundest awe. The farther I read, the more my wonder grew. The subject was of the deepest interest to me. I could not lay the book out of my hand, till I had read it through with the closest attention. Now at length my eyes were opened. I saw before me a monk, who had been educated in an Italian cloister; who, indeed, had read much, and yet only what was calculated to strengthen him in the prejudices of his childhood; and who had entirely neglected those studies upon which a bishop should most rely, in order to work out the salvation of man. I perceived at the same time, that this was the strongest instrument for battering down the walls, which separate Christian from Christian. I saw, though as yet dimly, the way in which the union of Christians in the one true church was to be accomplished. I knew not whether to be most astonished at my own blindness, that, in all my previous studies, I had not perceived, what the reading of this single book made manifest to me; or at the blindness of the Pope, who had undertaken to justify such follies, without perceiving that at the same moment he was himself lying in fatal error. But since I have learned more thoroughly the ways of the Lord, I am now no more astonished at this, but pray only to Divine providence, who so mysteriously prepares all people to be united in one true church. I no longer believed in the Pope's infallibility; nay, I believed even, that, to the great injury of humanity, he lay in fatal error. I felt, moreover, that now the time had fully come, when I should publicly show myself, and found in America a parish and a school, and become the spiritual guide of men, and the schoolmaster of children.

"It was then, and on that account, that I wrote in the Latin tongue my great work on Biblical Hermeneutics. But in Germany it cannot be published. The Austrian censor of the press cannot find time to read it, though I think, that if I have spent so many laborious days and sleepless nights in writing it, this man ought likewise to find time enough not only to read it, but to examine all the grounds of my reasoning, and point out to me any errors, if he can find any. Notwithstanding, the Spirit gave me no repose, but urged me ever mightily on to the perfection of my great work.

"One morning I sat writing, under peculiar influences of the Spirit, upon the *Confusion of Tongues, the Division of the People, and the importance of the study of Comparative Philology, in reference to their union in one church*. So wrapped was I in the thought, that I came late into my lecture-room; and after lecture returned to my chamber, where I wrote till the clock struck twelve. At dinner, one of the Professors asked if any one had seen the star, about which so much was said. The Professor of Physics, said, that the student Johannes Schminke had come to him in the greatest haste, and besought him to go out and see the wonderful star; but, being incredulous about it,

he made no haste, and, when they came into the street, the star had disappeared. When I heard the star spoken of, my soul was filled with rapture; and a voice within me seemed to say, 'The great time is approaching; labor unweariedly in thy work.' I sought out the student; and like Herod, inquired diligently what time the star appeared. He informed me, that, just as the clock was striking eight, in the morning, he went out of his house to go to the college, and saw on the square a crowd looking at a bright star. It was the very hour, when I was writing alone in my chamber on the importance of Comparative Philology in bringing about the union of all nations. I felt, that my hour had come. Strangely moved, I walked up and down my chamber. The evening twilight came on. I lighted my lamp, and drew the green curtains before the windows, and sat down to read. But hardly had I taken the book into my hand, when the Spirit began to move me, and urge me then to make my last decision and resolve. I made a secret vow, that I would undertake the voyage to America. Suddenly my troubled thoughts were still. An unwonted rapture filled my heart. I sat and read till the supper bell rang. They were speaking at table of a red glaring meteor, which had just been seen in the air, southeast from Klagenfurt; and had suddenly disappeared with a dull, hollow sound. It was the very moment at which I had taken my final resolution to leave my native land. Every great purpose and event of my life, seemed heralded and attended by divine messengers; the voices of the dead; the bright morning star, shining in the clear sunshine; and the red meteor in the evening twilight.

"I now began seriously to prepare for my departure. The chamber I occupied, had once been the library of a Franciscan convent. Only a thick wall separated it from the church. In this wall was a niche, with heavy folding-doors, which had served the Franciscans as a repository for prohibited books. Here also I kept my papers, and my great work on Biblical Hermeneutics. The inside of the doors was covered with horrible caricatures of Luther, Melancthon, Calvin, and other great men. I used often to look at them with the deepest melancholy, when I thought that these great men likewise had labored upon earth, and fought with Satan in the church. But they were persecuted, denounced, condemned to die. So perhaps will it be with me. I thought of this often; and armed myself against the fear of death. I was in constant apprehension, lest the police should search my chamber during my absence, and, by examining my papers, discover my doctrine and designs. But the Spirit said to me; 'Be of good cheer; I will so blind the eyes of thy enemies, that it shall not once occur to them to think of thy writings.'

"At length, after many difficulties and temptations of the Devil, I am on my way to America. Yesterday I took leave of my dearest friend, Gregory Kuscher, in Hallstadt. He seemed filled with the Spirit of God, and has wonderfully strengthened me in my purpose. All the hosts of heaven looked on, and were glad. The old man kissed me at parting; and I ascended the mountain as if angels bore me up in their arms. Near the summit, lay a newly fallen avalanche, over which, as yet, no footsteps had passed. This was my last temptation. 'Ha!' cried I aloud, 'Satan has prepared a snare for me; but I will conquer him with godly weapons.' I sprang over the treacherous snow, with greater faith than St. Peter walked the waters of the Lake of Galilee; and came down the valley, while the mountain peaks yet shone in the setting sun. God smiles upon me. I go forth, full of hopeful courage. On Christmas next, I shall excommunicate the Pope."

Saying these words, he slowly and solemnly took his leave, like one conscious of the great events which await him, and withdrew with the other priest into the church. Flemming could not smile as Berkley did; for in the solitary, singular enthusiast, who had just left them, he saw only another melancholy victim to solitude and over-labor of the brain; and felt how painful a thing it is, thus to become unconsciously the alms-man of other men's sympathies, a kind of blind beggar for the charity of a good wish or a prayer.

The sun was now setting. Silently they floated back to Saint Gilgen, amid the cool evening shadows. The village clock struck nine as they landed; and as Berkley was to depart early in the morning, he went to bed betimes. On bidding Flemming good night he said;

"I shall not see you in the morning; so good bye, and God bless you. Remember my parting words. Never mind trifles. In this world a man must either be anvil or hammer. Care killed a cat!"

"I have heard you say that so often," replied Flemming, laughing, "that I begin to believe it is true. But I wonder if Care shaved his left eyebrow, after doing the deed, as the ancient Egyptians used to do!"

"Aha! now you are sweeping cobwebs from the sky! Good night! Good night!"

A sorrowful event happened in the neighbourhood that night. The widow's child died suddenly. "Woe is me!" thus mourns the childless mother in one of the funeral songs of Greenland; "Woe is me, that I should gaze upon thy place and find it vacant! In vain for thee thy mother dries the sea-drenched garments!" Not in these words, but in thoughts like these, did the poor mother bewail the death of her child, thinking mostly of the vacant place, and the daily cares and solitudes of maternal love. Flemming saw a light in her chamber, and shadows moving to and fro, as he stood by the window, gazing into the starry, silent sky. But he little thought of the awful domestic tragedy, which was even then enacted behind those thin curtains!

## CHAPTER VIII. FOOT-PRINTS OF ANGELS.

It was Sunday morning; and the church bells were all ringing together. From all the neighbouring villages, came the solemn, joyful sounds, floating through the sunny air, mellow and faint and low, all mingling into one harmonious chime, like the sound of some distant organ in heaven. Anon they ceased; and the woods, and the clouds, and the whole village, and the very air itself seemed to pray, so silent was it everywhere.

Two venerable old men, high priests and patriarchs were they in the land, went up the pulpit stairs, as Moses and Aaron went up Mount Hor, in the sight of all the congregation, for the pulpit stairs were in front, and very high.

Paul Flemming will never forget the sermon he heard that day, no, not even if he should live to be as old as he who preached it. The text was, "I know that my Redeemer liveth." It was meant to console the pious, poor widow, who sat right below him at the foot of the pulpit stairs, all in black, and her heart breaking. He said nothing of the terrors of death, nor of the gloom of the narrow house, but, looking beyond these things, as mere circumstances to which the imagination mainly gives importance, he told his hearers of the innocence of childhood upon earth, and the holiness of childhood in heaven, and how the beautiful Lord Jesus was once a little child, and now in heaven the spirits of little children walked with him, and gathered flowers in the fields of Paradise. Good old man! In behalf of humanity, I thank thee for these benignant words! And, still more than I, the bereaved mother thanked thee, and from that hour, though she wept in secret for her child, yet

"She knew he was with Jesus,

And she asked him not again."

After the sermon, Paul Flemming walked forth alone into the churchyard. There was no one there, save a little boy, who was fishing with a pin hook in a grave half full of water. But a few moments afterward, through the arched gateway under the belfry, came a funeral procession. At its head walked a priest in white surplice, chanting. Peasants, old and young, followed him, with burning tapers in their hands. A young girl carried in her arms a dead child, wrapped in its little winding sheet. The grave was close under the wall, by the church door. A vase of holy water stood beside it. The sexton took the child from the girl's arms, and put it into a coffin; and, as he placed it in the grave, the girl held over it a cross, wreathed with roses, and the priest and peasants sang a funeral hymn. When this was over, the priest sprinkled the grave and the crowd with holy water; and then they all went into the church, each one stopping as he passed the grave to throw a handful of earth into it, and sprinkle it with holy water.

A few moments afterwards, the voice of the priest was heard saying mass in the church, and Flemming saw the

toothless old sexton treading the fresh earth into the grave of the little child, with his clouted shoes. He approached him, and asked the age of the deceased. The sexton leaned a moment on his spade, and shrugging his shoulders replied;

"Only an hour or two. It was born in the night, and died this morning early?"

"A brief existence," said Flemming. "The child seems to have been born only to be buried, and have its name recorded on a wooden tombstone."

The sexton went on with his work, and made no reply. Flemming still lingered among the graves, gazing with wonder at the strange devices, by which man has rendered death horrible and the grave loathsome.

In the Temple of Juno at Elis, Sleep and his twin-brother Death were represented as children reposing in the arms of Night. On various funeral monuments of the ancients the Genius of Death is sculptured as a beautiful youth, leaning on an inverted torch, in the attitude of repose, his wings folded and his feet crossed. In such peaceful and attractive forms, did the imagination of ancient poets and sculptors represent death. And these were men in whose souls the religion of Nature was like the light of stars, beautiful, but faint and cold! Strange, that in later days, this angel of God, which leads us with a gentle hand, into the "Land of the great departed, into the silent Land," should have been transformed into a monstrous and terrific thing! Such is the spectral rider on the white horse; such the ghastly skeleton with scythe and hour-glass; the Reaper, whose name is Death!

One of the most popular themes of poetry and painting in the Middle Ages, and continuing down even into modern times, was the Dance of Death. In almost all languages is it written, the apparition of the grim spectre, putting a sudden stop to all business, and leading men away into the "remarkable retirement" of the grave. It is written in an ancient Spanish Poem, and painted on a wooden bridge in Switzerland. The designs of Holbein are well known. The most striking among them is that, where, from a group of children sitting round a cottage hearth, Death has taken one by the hand, and is leading it out of the door. Quietly and unresisting goes the little child, and in its countenance no grief, but wonder only; while the other children are weeping and stretching forth their hands in vain towards their departing brother. A beautiful design it is, in all save the skeleton. An angel had been better, with folded wings, and torch inverted!

And now the sun was growing high and warm. A little chapel, whose door stood open, seemed to invite Flemming to enter and enjoy the grateful coolness. He went in. There was no one there. The walls were covered with paintings and sculpture of the rudest kind, and with a few funeral tablets. There was nothing there to move the heart to devotion; but in that hour the heart of Flemming was weak, weak as a child's. He bowed his stubborn knees, and wept. And oh! how many disappointed hopes, how many bitter recollections, how much of wounded pride, and unrequited love, were in those tears, through which he read on a marble tablet in the chapel wall opposite, this singular inscription;

"Look not mournfully into the Past. It comes not back again. Wisely improve the Present. It is thine. Go forth to meet the shadowy Future, without fear, and with a manly heart."

It seemed to him, as if the unknown tenant of that grave had opened his lips of dust, and spoken to him the words of consolation, which his soul needed, and which no friend had yet spoken. In a moment the anguish of his thoughts was still. The stone was rolled away from the door of his heart; death was no longer there, but an angel clothed in white. He stood up, and his eyes were no more bleared with tears; and, looking into the bright, morning heaven, he said;

"I will be strong!"

Men sometimes go down into tombs, with painful longings to behold once more the faces of their departed friends; and as they gaze upon them, lying there so peacefully with the semblance, that they wore on earth, the sweet breath of heaven touches them, and the features crumble and fall together, and are but dust. So did his soul then descend for the last time into the great tomb of the Past, with painful longings to behold once more the dear faces of those he had loved; and the sweet breath of heaven touched them, and they would not stay, but crumbled away and perished as he gazed. They, too, were dust. And thus, far-sounding, he heard the great gate of the Past shut behind him as the Divine Poet did the gate of Paradise, when the angel pointed him the way up the Holy Mountain; and to him likewise was it forbidden to look back.

In the life of every man, there are sudden transitions of feeling, which seem almost miraculous. At once, as if some magician had touched the heavens and the earth, the dark clouds melt into the air, the wind falls, and serenity succeeds the storm. The causes which produce these sudden changes may have been long at work within us, but the changes themselves are instantaneous, and apparently without sufficient cause. It was so with Flemming; and from that hour forth he resolved, that he would no longer veer with every shifting wind of circumstance; no longer be a child's plaything in the hands of Fate, which we ourselves do make or mar. He resolved henceforward not to lean on others; but to walk self-confident and self-possessed; no longer to waste his years in vain regrets, nor wait the fulfilment of boundless hopes and indiscreet desires; but to live in the Present wisely, alike forgetful of the Past, and careless of what the mysterious Future might bring. And from that moment he was calm, and strong; he was reconciled with himself! His thoughts turned to his distant home beyond the sea. An indescribable, sweet feeling rose within him.

"Thither will I turn my wandering footsteps," said he; "and be a man among men, and no longer a dreamer among shadows. Henceforth be mine a life of action and reality! I will work in my own sphere, nor wish it other than it is. This alone is health and happiness. This alone is Life;

'Life that shall send

A challenge to its end,

And when it comes, say, Welcome, friend!"

Why have I not made these sage reflections, this wise resolve, sooner? Can such a simple result spring only from the long and intricate process of experience? Alas! it is not till Time, with reckless hand, has torn out half the leaves from the Book of Human Life, to light the fires of passion with, from day to day, that Man begins to see, that the leaves which remain are few in number, and to remember, faintly at first, and then more clearly, that, upon the earlier pages of that book, was written a story of happy innocence, which he would fain read over again. Then come listless irresolution, and the inevitable inaction of despair; or else the firm resolve to record upon the leaves that still remain, a more noble history, than the child's story, with which the book began."

## CHAPTER IX. THE LAST PANG.

"Farewell to thee, Saint Gilgen!" said Flemming, as he turned on the brow of the hill, to take his last look at the lake and the village below, and felt that this was one of the few spots on the wide earth to which he could say farewell with regret. "Thy majestic hills have impressed themselves upon my soul, as a seal upon wax. The quiet beauty of thy lake shall be to me forever an image of peace and purity and stillness, and that inscription in thy little churchyard, a sentence of wisdom for my after life."

Before the setting of the same sun, which then shone on that fair landscape, he was far on his way towards Munich. He had left far behind him the mountains of the Tyrol; and beheld them for the last time in the soft evening twilight, their bases green with forest trees, and here and there, a sharp rocky spire, and a rounded summit

capped with snow. There they lay, their backs, like the backs of camels; a mighty caravan, reposing at evening in its march across the desert.

From Munich he passed through Augsburg and Ulm, on his way to Stuttgart. At the entrances of towns and villages, he saw large crucifixes; and on the fronts of many houses, coarse paintings and images of saints. In Gunzburg three priests in black were slowly passing down the street, and women fell on their knees to receive their blessing. There were many beggars, too, in the streets; and an old man who was making hay in a field by the road-side, when he saw the carriage approaching, threw down his rake, and came tumbling over the ditch, with his hat held out in both hands, uttering the most dismal wail. The next day, the bright yellow jackets of the postilions, and the two great tassels of their bugle-horns, dangling down their backs, like two cauliflowers, told him he was in Würtemberg; and, late in the evening, he stopped at a hotel in Stuttgart; and from his chamber-window, saw, in the bright moonlight, the old Gothic cathedral, with its narrow, lancet windows and jutting buttresses, right in front of him. Ere long he had forgotten all his cares and sorrows in sleep, and with them his hopes, and wishes, and good resolves.

He was still sitting at breakfast in his chamber, the next morning, when the great bell of the cathedral opposite began to ring, and reminded him that it was Sunday. Ere long the organ answered from within, and from its golden lips breathed forth a psalm. The congregation began to assemble, and Flemming went up with them to the house of the Lord. In the body of the church he found the pews all filled or locked; they seemed to belong to families. He went up into the gallery, and looked over the psalm-book of a peasant, while the congregation sang the sublime old hymn of Martin Luther,

"Our God, he is a tower of strength,

A trusty shield and weapon."

During the singing, a fat clergyman, clad in black, with a white surplice thrown loosely about him, came pacing along one of the aisles, from beneath the organ-loft and ascended the pulpit. After the hymn, he read a portion of Scripture, and then said;

"Let us unite in silent prayer."

And turning round, he knelt in the pulpit, while the congregation remained standing. For a while there was a breathless silence in the church, which to Flemming was more solemnly impressive than any audible prayer. The clergyman then arose, and began his sermon. His theme was the Reformation; and he attempted to prove how much easier it was to enter the kingdom of Heaven through the gateways of the Reformed Evangelical Dutch church, than by the aisles and penitential stair-cases of Saint Peter's. He then gave a history of the Reformation; and, when Flemming thought he was near the end, he heard him say, that he should divide his discourse into four heads. This reminded him of the sturdy old Puritan, Cotton Mather, who after preaching an hour, would coolly turn the hour-glass on the pulpit, and say; "Now, my beloved hearers, let us take another glass." He stole out into the silent, deserted street, and went to visit the veteran sculptor Dannecker. He found him in his parlour, sitting alone, with his psalm-book, and the reminiscences of a life of eighty years. As Flemming entered, he arose from the sofa, and tottered towards him; a venerable old man, of low stature, and dressed in a loose white jacket, with a face like Franklin's, his white hair flowing over his shoulders, and a pale, blue eye.

"So you are from America," said he. "But you have a German name. Paul Flemming was one of our old poets. I have never been in America, and never shall go there. I am now too old. I have been in Paris and in Rome. But that was long ago. I am now eight and seventy years old."

Here he took Flemming by the hand, and made him sit down by his side, on the sofa. And Flemming felt a mysterious awe creep over him, on touching the hand of the good old man, who sat so serenely amid the gathering

shade of years, and listened to life's curfew-bell, telling, with eight and seventy solemn strokes, that the hour had come, when the fires of all earthly passion must be quenched within, and man must prepare to lie down and rest till the morning.

"You see," he continued, in a melancholy tone, "my hands are cold; colder than yours. They were warmer once. I am now an old man."

"Yet these are the hands," answered Flemming, "that sculptured the beautiful Ariadne and the Panther. The soul never grows old."

"Nor does Nature," said the old man, pleased with this allusion to his great work, and pointing to the green trees before his window. "This pleasure I have left to me. My sight is still good. I can even distinguish objects on the side of yonder mountain. My hearing is also unimpaired. For all which, I thank God."

Then, directing Flemming's attention to a fine engraving, which hung on the opposite wall of the room, he continued;

"That is an engraving of Canova's Religion. I love to sit here and look at it, for hours together. It is beautiful. He made the statue for his native town, where they had no church, until he built them one. He placed the statue in it. This engraving he sent me as a present. Ah, he was a dear, good man. The name of his native town I have forgotten. My memory fails me. I cannot remember names."

Fearful that he had disturbed the old man in his morning devotions, Flemming did not remain long, but took his leave with regret. There was something impressive in the scene he had witnessed; this beautiful old age of the artist; sitting by the open window, in the bright summer morning, the labor of life accomplished, the horizon reached, where heaven and earth meet, thinking it was angel's music, when he heard the church-bells ring; himself too old to go. As he walked back to his chamber, he thought within himself, whether he likewise might not accomplish something, which should live after him; might not bring something permanent out of this fast-fleeting life of man, and then sit down, like the artist, in serene old age, and fold his hands in silence. He wondered how a man felt when he grew so old, that he could no longer go to church, but must sit at home and read the bible in large print. His heart was full of indefinite longings, mingled with regrets; longings to accomplish something worthy of life; regret, that as yet he had accomplished nothing, but had felt and dreamed only. Thus the warm days in spring bring forth passion-flowers and forget-menots. It is only after mid-summer, when the days grow shorter and hotter, that fruit begins to appear. Then, the heat of the day brings forward the harvest, and after the harvest, the leaves fall, and there is a gray frost. Much meditating upon these things, Paul Flemming reached his hotel. At that moment a person clad in green came down the church-steps, and crossed the street. It was the German student, of Interlachen. Flemming started as if a green snake had suddenly crossed his path. He took refuge in his chamber.

That night as he was sitting alone in his chamber, having made his preparation to depart the following morning, his attention was arrested by the sound of a female voice in the next room. A thin partition, with a door, separated it from his own. He had not before observed that the room was occupied. But, in the stillness of the night, the tones of that voice struck his ear. He listened. It was a lady, reading the prayers of the English Church. The tones were familiar; and awakened at once a thousand painfully sweet recollections. It was the voice of Mary Ashburton! His heart could not be deceived; and all its wounds began to bleed afresh, like those of a murdered man, when the murderer approaches. His first impulse was of affection only, boundless, irrepressible, delirious, as of old in the green valley of Interlachen. He waited for the voice to cease; that he might go to her, and behold her face once more. And then his pride rose up within him, and rebuked this weakness. He remembered his firm resolve; and blushed to find himself so feeble. And the voice ceased; and yet he did not go. Pride had so far gained the mastery over affection. He lay down upon his bed, like a child as he was. All about him was silence, and the silence was holy, for she was near; so near that he could almost hear the beating of her heart. He knew

## Hyperion. Volume 2

now for the first time how weak he was, and how strong his passion for that woman. His heart was like the altar of the Israelites of old; and, though drenched with tears, as with rain, it was kindled at once by the holy fire from heaven!

Towards morning he fell asleep, exhausted with the strong excitement; and, in that hour when, sleep being "nigh unto the soul," visions are deemed prophetic, he dreamed. O blessed vision of the morning, stay! thou wert so fair! He stood again on the green sunny meadow, beneath the ruined towers; and she was by his side, with her pale, speaking countenance and holy eyes; and he kissed her fair forehead; and she turned her face towards him beaming with affection and said, "I confess it now; you are the Magician!" and pressed him in a meek embrace, that he, "might rather feel than see the swelling of her heart." And then she faded away from his arms, and her face became transfigured, and her voice like the voice of an angel in heaven; and he awoke, and was alone!

It was broad daylight; and he heard the postilion, and the stamping of horses' hoofs on the pavement at the door. At the same moment his servant came in, with coffee, and told him all was ready. He did not dare to stay. But, throwing himself into the carriage, he cast one look towards the window of the Dark Ladie, and a moment afterwards had left her forever! He had drunk the last drop of the bitter cup, and now laid the golden goblet gently down, knowing that he should behold it no more!

No more! O how majestically mournful are those words! They sound like the roar of the wind through a forest of pines!

END OF VOL. II.

Register. Hyperion. Volume 2. Home. Hyperion. Volume 2. Author: Longfellow Henry Wadsworth. 14 downloads 235 Views 219KB Size Report.Â Hyperion 2. 1 DAN SIMMONS LES CANTOS Dâ€™HYPÃ‰RION 2 HYPÃ‰RION Tome 2 2 PubliÃ© aux Ã©ditions DoubleDay, New York sous le titre ori Hyperion 2. Hyperion 2. â€œHyperion,â€ the Hyperion logo, and Hyperionâ€™s product names are trademarks of Hyperion. References to other companies and their products use trademarks owned by the respective companies and are for reference purpose only.Â Welcome to Volume 2 of the Production Reporting Userâ€™s Guide: Using Production Reporting Activator. The Thermo Scientificâ„¢ Hyperion II System offers fast, accurate transistor probing for electrical characterization and fault localization in support of semiconductor technology development, yield engineering and device reliability improvement.Â The Thermo Scientificâ„¢ Hyperion II System offers fast, accurate transistor probing for electrical characterization and fault localization in support of semiconductor technology development, yield engineering and device reliability improvement.