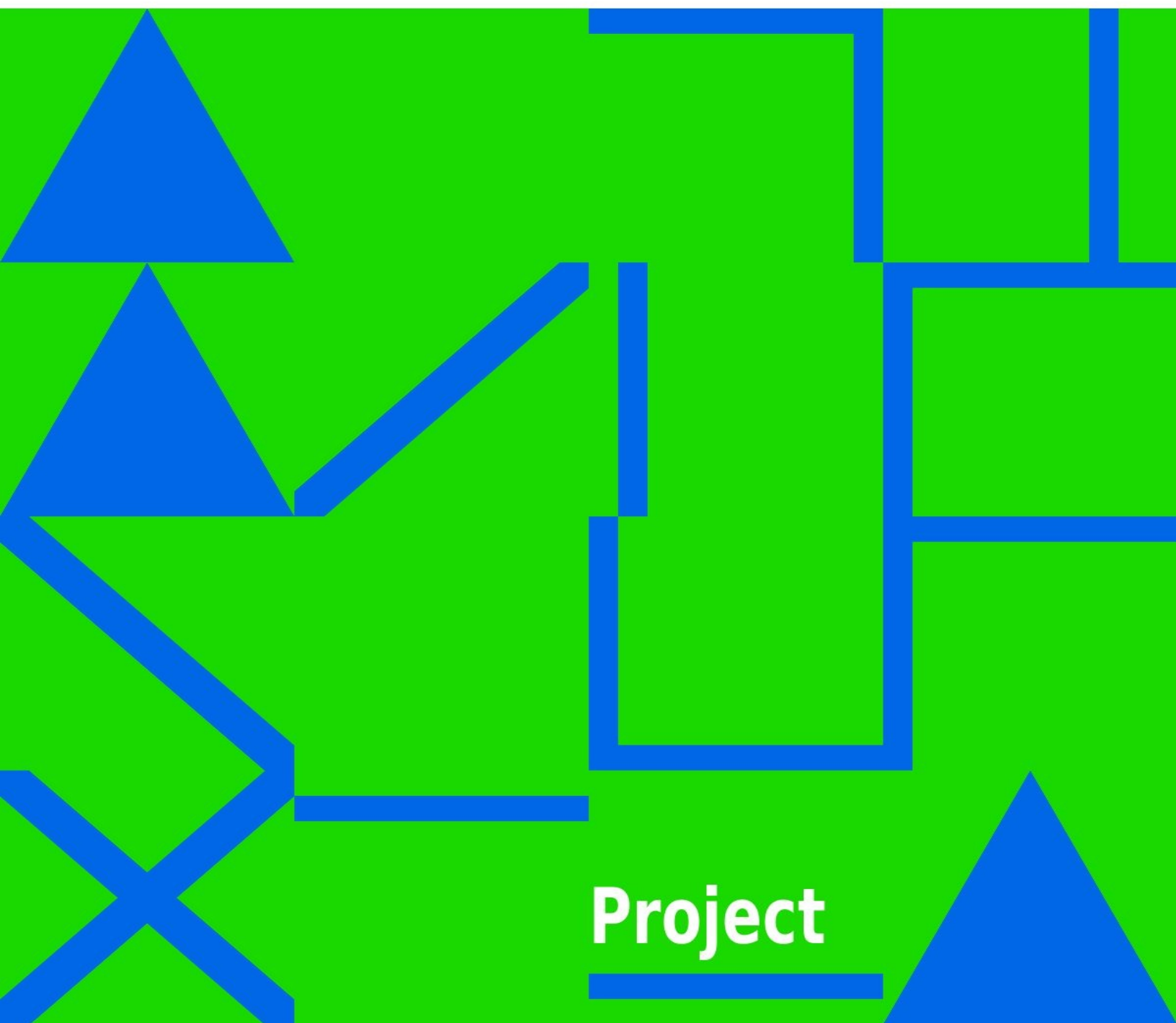


A Phantom Lover

Vernon Lee



The Project Gutenberg EBook of A Phantom Lover, by Vernon Lee

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

Title: A Phantom Lover

Author: Vernon Lee

Posting Date: September 19, 2014 [EBook #8180] Release Date: May, 2005
First Posted: June 26, 2003

Language: English

*** START OF THIS PROJECT GUTENBERG EBOOK A PHANTOM
LOVER ***

Produced by Katherine Delany, Suzanne L. Shell, Charles Franks and the Online
Distributed Proofreading Team

A PHANTOM LOVER

By
VERNON LEE

1890

To COUNT PETER BOUTOURLINE, *AT TAGANTCHA*, GOVERNMENT OF
KIEW, RUSSIA.

MY DEAR BOUTOURLINE,

Do you remember my telling you, one afternoon that you sat upon the
hearthstool at Florence, the story of Mrs. Oke of Okehurst?

You thought it a fantastic tale, you lover of fantastic things, and urged me to write it out at once, although I protested that, in such matters, to write is to exorcise, to dispel the charm; and that printers' ink chases away the ghosts that may pleasantly haunt us, as efficaciously as gallons of holy water.

But if, as I suspect, you will now put down any charm that story may have possessed to the way in which we had been working ourselves up, that firelight evening, with all manner of fantastic stuff—if, as I fear, the story of Mrs. Oke of Okehurst will strike you as stale and unprofitable—the sight of this little book will serve at least to remind you, in the middle of your Russian summer, that there is such a season as winter, such a place as Florence, and such a person as your friend,

VERNON LEE

Kensington, *July* 1886.

1

That sketch up there with the boy's cap? Yes; that's the same woman. I wonder whether you could guess who she was. A singular being, is she not? The most marvellous creature, quite, that I have ever met: a wonderful elegance, exotic, far-fetched, poignant; an artificial perverse sort of grace and research in every outline and movement and arrangement of head and neck, and hands and fingers. Here are a lot of pencil sketches I made while I was preparing to paint her portrait. Yes; there's nothing but her in the whole sketchbook. Mere scratches, but they may give some idea of her marvellous, fantastic kind of grace. Here she is leaning over the staircase, and here sitting in the swing. Here she is walking quickly out of the room. That's her head. You see she isn't really handsome; her forehead is too big, and her nose too short. This gives no idea of her. It was altogether a question of movement. Look at the strange cheeks, hollow and rather flat; well, when she smiled she had the most marvellous dimples here. There was something exquisite and uncanny about it. Yes; I began the picture, but it was never finished. I did the husband first. I wonder who has his likeness now? Help me to move these pictures away from the wall. Thanks. This is her portrait; a huge wreck. I don't suppose you can make much of it; it is merely

blocked in, and seems quite mad. You see my idea was to make her leaning against a wall—there was one hung with yellow that seemed almost brown—so as to bring out the silhouette.

It was very singular I should have chosen that particular wall. It does look rather insane in this condition, but I like it; it has something of her. I would frame it and hang it up, only people would ask questions. Yes; you have guessed quite right—it is Mrs. Oke of Okehurst. I forgot you had relations in that part of the country; besides, I suppose the newspapers were full of it at the time. You didn't know that it all took place under my eyes? I can scarcely believe now that it did: it all seems so distant, vivid but unreal, like a thing of my own invention. It really was much stranger than any one guessed. People could no more understand it than they could understand her. I doubt whether any one ever understood Alice Oke besides myself. You mustn't think me unfeeling. She was a marvellous, weird, exquisite creature, but one couldn't feel sorry for her. I felt much sorrier for the wretched creature of a husband. It seemed such an appropriate end for her; I fancy she would have liked it could she have known. Ah! I shall never have another chance of painting such a portrait as I wanted. She seemed sent me from heaven or the other place. You have never heard the story in detail? Well, I don't usually mention it, because people are so brutally stupid or sentimental; but I'll tell it you. Let me see. It's too dark to paint any more today, so I can tell it you now. Wait; I must turn her face to the wall. Ah, she was a marvellous creature!

2

You remember, three years ago, my telling you I had let myself in for painting a couple of Kentish squireen? I really could not understand what had possessed me to say yes to that man. A friend of mine had brought him one day to my studio—Mr. Oke of Okehurst, that was the name on his card. He was a very tall, very well-made, very good-looking young man, with a beautiful fair complexion, beautiful fair moustache, and beautifully fitting clothes; absolutely like a hundred other young men you can see any day in the Park, and absolutely uninteresting from the crown of his head to the tip of his boots. Mr. Oke, who had been a lieutenant in the Blues before his marriage, was evidently extremely uncomfortable on finding himself in a studio. He felt misgivings about a man

who could wear a velvet coat in town, but at the same time he was nervously anxious not to treat me in the very least like a tradesman. He walked round my place, looked at everything with the most scrupulous attention, stammered out a few complimentary phrases, and then, looking at his friend for assistance, tried to come to the point, but failed. The point, which the friend kindly explained, was that Mr. Oke was desirous to know whether my engagements would allow of my painting him and his wife, and what my terms would be. The poor man blushed perfectly crimson during this explanation, as if he had come with the most improper proposal; and I noticed—the only interesting thing about him—a very odd nervous frown between his eyebrows, a perfect double gash,—a thing which usually means something abnormal: a mad-doctor of my acquaintance calls it the maniac-frown. When I had answered, he suddenly burst out into rather confused explanations: his wife—Mrs. Oke—had seen some of my—pictures—paintings—portraits—at the—the—what d'you call it?—Academy. She had—in short, they had made a very great impression upon her. Mrs. Oke had a great taste for art; she was, in short, extremely desirous of having her portrait and his painted by me, *etcetera*.

"My wife," he suddenly added, "is a remarkable woman. I don't know whether you will think her handsome,—she isn't exactly, you know. But she's awfully strange," and Mr. Oke of Okehurst gave a little sigh and frowned that curious frown, as if so long a speech and so decided an expression of opinion had cost him a great deal.

It was a rather unfortunate moment in my career. A very influential sitter of mine—you remember the fat lady with the crimson curtain behind her?—had come to the conclusion or been persuaded that I had painted her old and vulgar, which, in fact, she was. Her whole clique had turned against me, the newspapers had taken up the matter, and for the moment I was considered as a painter to whose brushes no woman would trust her reputation. Things were going badly. So I snapped but too gladly at Mr. Oke's offer, and settled to go down to Okehurst at the end of a fortnight. But the door had scarcely closed upon my future sitter when I began to regret my rashness; and my disgust at the thought of wasting a whole summer upon the portrait of a totally uninteresting Kentish squire, and his doubtless equally uninteresting wife, grew greater and greater as the time for execution approached. I remember so well the frightful temper in which I got into the train for Kent, and the even more frightful temper in which I got out of it at the little station nearest to Okehurst. It was pouring floods. I felt a comfortable fury at the thought that my canvases would get nicely wetted before Mr. Oke's coachman

had packed them on the top of the waggonette. It was just what served me right for coming to this confounded place to paint these confounded people. We drove off in the steady downpour. The roads were a mass of yellow mud; the endless flat grazing-grounds under the oak-trees, after having been burnt to cinders in a long drought, were turned into a hideous brown sop; the country seemed intolerably monotonous.

My spirits sank lower and lower. I began to meditate upon the modern Gothic country-house, with the usual amount of Morris furniture, Liberty rugs, and Mudie novels, to which I was doubtless being taken. My fancy pictured very vividly the five or six little Okes—that man certainly must have at least five children—the aunts, and sisters-in-law, and cousins; the eternal routine of afternoon tea and lawn-tennis; above all, it pictured Mrs. Oke, the bouncing, well-informed, model housekeeper, electioneering, charity-organising young lady, whom such an individual as Mr. Oke would regard in the light of a remarkable woman. And my spirit sank within me, and I cursed my avarice in accepting the commission, my spiritlessness in not throwing it over while yet there was time. We had meanwhile driven into a large park, or rather a long succession of grazing-grounds, dotted about with large oaks, under which the sheep were huddled together for shelter from the rain. In the distance, blurred by the sheets of rain, was a line of low hills, with a jagged fringe of bluish firs and a solitary windmill. It must be a good mile and a half since we had passed a house, and there was none to be seen in the distance—nothing but the undulation of sere grass, sopped brown beneath the huge blackish oak-trees, and whence arose, from all sides, a vague disconsolate bleating. At last the road made a sudden bend, and disclosed what was evidently the home of my sitter. It was not what I had expected. In a dip in the ground a large red-brick house, with the rounded gables and high chimney-stacks of the time of James I.,—a forlorn, vast place, set in the midst of the pasture-land, with no trace of garden before it, and only a few large trees indicating the possibility of one to the back; no lawn either, but on the other side of the sandy dip, which suggested a filled-up moat, a huge oak, short, hollow, with wreathing, blasted, black branches, upon which only a handful of leaves shook in the rain. It was not at all what I had pictured to myself the home of Mr. Oke of Okehurst.

My host received me in the hall, a large place, panelled and carved, hung round with portraits up to its curious ceiling—vaulted and ribbed like the inside of a ship's hull. He looked even more blond and pink and white, more absolutely mediocre in his tweed suit; and also, I thought, even more good-natured and

duller. He took me into his study, a room hung round with whips and fishing-tackle in place of books, while my things were being carried upstairs. It was very damp, and a fire was smouldering. He gave the embers a nervous kick with his foot, and said, as he offered me a cigar—

"You must excuse my not introducing you at once to Mrs. Oke. My wife—in short, I believe my wife is asleep."

"Is Mrs. Oke unwell?" I asked, a sudden hope flashing across me that I might be off the whole matter.

"Oh no! Alice is quite well; at least, quite as well as she usually is. My wife," he added, after a minute, and in a very decided tone, "does not enjoy very good health—a nervous constitution. Oh no! not at all ill, nothing at all serious, you know. Only nervous, the doctors say; mustn't be worried or excited, the doctors say; requires lots of repose,—that sort of thing."

There was a dead pause. This man depressed me, I knew not why. He had a listless, puzzled look, very much out of keeping with his evident admirable health and strength.

"I suppose you are a great sportsman?" I asked from sheer despair, nodding in the direction of the whips and guns and fishing-rods.

"Oh no! not now. I was once. I have given up all that," he answered, standing with his back to the fire, and staring at the polar bear beneath his feet. "I—I have no time for all that now," he added, as if an explanation were due. "A married man—you know. Would you like to come up to your rooms?" he suddenly interrupted himself. "I have had one arranged for you to paint in. My wife said you would prefer a north light. If that one doesn't suit, you can have your choice of any other."

I followed him out of the study, through the vast entrance-hall. In less than a minute I was no longer thinking of Mr. and Mrs. Oke and the boredom of doing their likeness; I was simply overcome by the beauty of this house, which I had pictured modern and philistine. It was, without exception, the most perfect example of an old English manor-house that I had ever seen; the most magnificent intrinsically, and the most admirably preserved. Out of the huge hall, with its immense fireplace of delicately carved and inlaid grey and black stone, and its rows of family portraits, reaching from the wainscoting to the

oaken ceiling, vaulted and ribbed like a ship's hull, opened the wide, flat-stepped staircase, the parapet surmounted at intervals by heraldic monsters, the wall covered with oak carvings of coats-of-arms, leafage, and little mythological scenes, painted a faded red and blue, and picked out with tarnished gold, which harmonised with the tarnished blue and gold of the stamped leather that reached to the oak cornice, again delicately tinted and gilded. The beautifully damascened suits of court armour looked, without being at all rusty, as if no modern hand had ever touched them; the very rugs under foot were of sixteenth-century Persian make; the only things of to-day were the big bunches of flowers and ferns, arranged in majolica dishes upon the landings. Everything was perfectly silent; only from below came the chimes, silvery like an Italian palace fountain, of an old-fashioned clock.

It seemed to me that I was being led through the palace of the Sleeping Beauty.

"What a magnificent house!" I exclaimed as I followed my host through a long corridor, also hung with leather, wainscoted with carvings, and furnished with big wedding coffers, and chairs that looked as if they came out of some Vandyck portrait. In my mind was the strong impression that all this was natural, spontaneous—that it had about it nothing of the picturesqueness which swell studios have taught to rich and aesthetic houses. Mr. Oke misunderstood me.

"It is a nice old place," he said, "but it's too large for us. You see, my wife's health does not allow of our having many guests; and there are no children."

I thought I noticed a vague complaint in his voice; and he evidently was afraid there might have seemed something of the kind, for he added immediately—

"I don't care for children one jackstraw, you know, myself; can't understand how any one can, for my part."

If ever a man went out of his way to tell a lie, I said to myself, Mr. Oke of Okehurst was doing so at the present moment.

When he had left me in one of the two enormous rooms that were allotted to me, I threw myself into an arm-chair and tried to focus the extraordinary imaginative impression which this house had given me.

I am very susceptible to such impressions; and besides the sort of spasm of

imaginative interest sometimes given to me by certain rare and eccentric personalities, I know nothing more subduing than the charm, quieter and less analytic, of any sort of complete and out-of-the-common-run sort of house. To sit in a room like the one I was sitting in, with the figures of the tapestry glimmering grey and lilac and purple in the twilight, the great bed, columned and curtained, looming in the middle, and the embers reddening beneath the overhanging mantelpiece of inlaid Italian stonework, a vague scent of rose-leaves and spices, put into the china bowls by the hands of ladies long since dead, while the clock downstairs sent up, every now and then, its faint silvery tune of forgotten days, filled the room;—to do this is a special kind of voluptuousness, peculiar and complex and indescribable, like the half-drunkenness of opium or haschisch, and which, to be conveyed to others in any sense as I feel it, would require a genius, subtle and heady, like that of Baudelaire.

After I had dressed for dinner I resumed my place in the arm-chair, and resumed also my reverie, letting all these impressions of the past—which seemed faded like the figures in the arras, but still warm like the embers in the fireplace, still sweet and subtle like the perfume of the dead rose-leaves and broken spices in the china bowls—permeate me and go to my head. Of Oke and Oke's wife I did not think; I seemed quite alone, isolated from the world, separated from it in this exotic enjoyment.

Gradually the embers grew paler; the figures in the tapestry more shadowy; the columned and curtained bed loomed out vaguer; the room seemed to fill with greyness; and my eyes wandered to the mullioned bow-window, beyond whose panes, between whose heavy stonework, stretched a greyish-brown expanse of sore and sodden park grass, dotted with big oaks; while far off, behind a jagged fringe of dark Scotch firs, the wet sky was suffused with the blood-red of the sunset. Between the falling of the raindrops from the ivy outside, there came, fainter or sharper, the recurring bleating of the lambs separated from their mothers, a forlorn, quavering, eerie little cry.

I started up at a sudden rap at my door.

"Haven't you heard the gong for dinner?" asked Mr. Oke's voice.

I had completely forgotten his existence.

I feel that I cannot possibly reconstruct my earliest impressions of Mrs. Oke. My recollection of them would be entirely coloured by my subsequent knowledge of her; whence I conclude that I could not at first have experienced the strange interest and admiration which that extraordinary woman very soon excited in me. Interest and admiration, be it well understood, of a very unusual kind, as she was herself a very unusual kind of woman; and I, if you choose, am a rather unusual kind of man. But I can explain that better anon.

This much is certain, that I must have been immeasurably surprised at finding my hostess and future sitter so completely unlike everything I had anticipated. Or no—now I come to think of it, I scarcely felt surprised at all; or if I did, that shock of surprise could have lasted but an infinitesimal part of a minute. The fact is, that, having once seen Alice Oke in the reality, it was quite impossible to remember that one could have fancied her at all different: there was something so complete, so completely unlike every one else, in her personality, that she seemed always to have been present in one's consciousness, although present, perhaps, as an enigma.

Let me try and give you some notion of her: not that first impression, whatever it may have been, but the absolute reality of her as I gradually learned to see it. To begin with, I must repeat and reiterate over and over again, that she was, beyond all comparison, the most graceful and exquisite woman I have ever seen, but with a grace and an exquisiteness that had nothing to do with any preconceived notion or previous experience of what goes by these names: grace and exquisiteness recognised at once as perfect, but which were seen in her for the first, and probably, I do believe, for the last time. It is conceivable, is it not, that once in a thousand years there may arise a combination of lines, a system of movements, an outline, a gesture, which is new, unprecedented, and yet hits off exactly our desires for beauty and rareness? She was very tall; and I suppose people would have called her thin. I don't know, for I never thought about her as a body—bones, flesh, that sort of thing; but merely as a wonderful series of lines, and a wonderful strangeness of personality. Tall and slender, certainly, and with not one item of what makes up our notion of a well-built woman. She was as straight—I mean she had as little of what people call figure—as a bamboo; her shoulders were a trifle high, and she had a decided stoop; her arms and her shoulders she never once wore uncovered. But this bamboo figure of hers had a

suppleness and a stateliness, a play of outline with every step she took, that I can't compare to anything else; there was in it something of the peacock and something also of the stag; but, above all, it was her own. I wish I could describe her. I wish, alas!—I wish, I wish, I have wished a hundred thousand times—I could paint her, as I see her now, if I shut my eyes—even if it were only a silhouette. There! I see her so plainly, walking slowly up and down a room, the slight highness of her shoulders; just completing the exquisite arrangement of lines made by the straight supple back, the long exquisite neck, the head, with the hair cropped in short pale curls, always drooping a little, except when she would suddenly throw it back, and smile, not at me, nor at any one, nor at anything that had been said, but as if she alone had suddenly seen or heard something, with the strange dimple in her thin, pale cheeks, and the strange whiteness in her full, wide-opened eyes: the moment when she had something of the stag in her movement. But where is the use of talking about her? I don't believe, you know, that even the greatest painter can show what is the real beauty of a very beautiful woman in the ordinary sense: Titian's and Tintoretto's women must have been miles handsomer than they have made them. Something—and that the very essence—always escapes, perhaps because real beauty is as much a thing in time—a thing like music, a succession, a series—as in space. Mind you, I am speaking of a woman beautiful in the conventional sense. Imagine, then, how much more so in the case of a woman like Alice Oke; and if the pencil and brush, imitating each line and tint, can't succeed, how is it possible to give even the vaguest notion with mere wretched words—words possessing only a wretched abstract meaning, an impotent conventional association? To make a long story short, Mrs. Oke of Okehurst was, in my opinion, to the highest degree exquisite and strange,—an exotic creature, whose charm you can no more describe than you could bring home the perfume of some newly discovered tropical flower by comparing it with the scent of a cabbage-rose or a lily.

That first dinner was gloomy enough. Mr. Oke—Oke of Okehurst, as the people down there called him—was horribly shy, consumed with a fear of making a fool of himself before me and his wife, I then thought. But that sort of shyness did not wear off; and I soon discovered that, although it was doubtless increased by the presence of a total stranger, it was inspired in Oke, not by me, but by his wife. He would look every now and then as if he were going to make a remark, and then evidently restrain himself, and remain silent. It was very curious to see this big, handsome, manly young fellow, who ought to have had any amount of success with women, suddenly stammer and grow crimson in the presence of his

own wife. Nor was it the consciousness of stupidity; for when you got him alone, Oke, although always slow and timid, had a certain amount of ideas, and very defined political and social views, and a certain childlike earnestness and desire to attain certainty and truth which was rather touching. On the other hand, Oke's singular shyness was not, so far as I could see, the result of any kind of bullying on his wife's part. You can always detect, if you have any observation, the husband or the wife who is accustomed to be snubbed, to be corrected, by his or her better-half: there is a self-consciousness in both parties, a habit of watching and fault-finding, of being watched and found fault with. This was clearly not the case at Okehurst. Mrs. Oke evidently did not trouble herself about her husband in the very least; he might say or do any amount of silly things without rebuke or even notice; and he might have done so, had he chosen, ever since his wedding-day. You felt that at once. Mrs. Oke simply passed over his existence. I cannot say she paid much attention to any one's, even to mine. At first I thought it an affectation on her part—for there was something far-fetched in her whole appearance, something suggesting study, which might lead one to tax her with affectation at first; she was dressed in a strange way, not according to any established aesthetic eccentricity, but individually, strangely, as if in the clothes of an ancestress of the seventeenth century. Well, at first I thought it a kind of pose on her part, this mixture of extreme graciousness and utter indifference which she manifested towards me. She always seemed to be thinking of something else; and although she talked quite sufficiently, and with every sign of superior intelligence, she left the impression of having been as taciturn as her husband.

In the beginning, in the first few days of my stay at Okehurst, I imagined that Mrs. Oke was a highly superior sort of flirt; and that her absent manner, her look, while speaking to you, into an invisible distance, her curious irrelevant smile, were so many means of attracting and baffling adoration. I mistook it for the somewhat similar manners of certain foreign women—it is beyond English ones—which mean, to those who can understand, "pay court to me." But I soon found I was mistaken. Mrs. Oke had not the faintest desire that I should pay court to her; indeed she did not honour me with sufficient thought for that; and I, on my part, began to be too much interested in her from another point of view to dream of such a thing. I became aware, not merely that I had before me the most marvellously rare and exquisite and baffling subject for a portrait, but also one of the most peculiar and enigmatic of characters. Now that I look back upon it, I am tempted to think that the psychological peculiarity of that woman might be summed up in an exorbitant and absorbing interest in herself—a Narcissus

attitude—curiously complicated with a fantastic imagination, a sort of morbid day-dreaming, all turned inwards, and with no outer characteristic save a certain restlessness, a perverse desire to surprise and shock, to surprise and shock more particularly her husband, and thus be revenged for the intense boredom which his want of appreciation inflicted upon her.

I got to understand this much little by little, yet I did not seem to have really penetrated the something mysterious about Mrs. Oke. There was a waywardness, a strangeness, which I felt but could not explain—a something as difficult to define as the peculiarity of her outward appearance, and perhaps very closely connected therewith. I became interested in Mrs. Oke as if I had been in love with her; and I was not in the least in love. I neither dreaded parting from her, nor felt any pleasure in her presence. I had not the smallest wish to please or to gain her notice. But I had her on the brain. I pursued her, her physical image, her psychological explanation, with a kind of passion which filled my days, and prevented my ever feeling dull. The Okes lived a remarkably solitary life. There were but few neighbours, of whom they saw but little; and they rarely had a guest in the house. Oke himself seemed every now and then seized with a sense of responsibility towards me. He would remark vaguely, during our walks and after-dinner chats, that I must find life at Okehurst horribly dull; his wife's health had accustomed him to solitude, and then also his wife thought the neighbours a bore. He never questioned his wife's judgment in these matters. He merely stated the case as if resignation were quite simple and inevitable; yet it seemed to me, sometimes, that this monotonous life of solitude, by the side of a woman who took no more heed of him than of a table or chair, was producing a vague depression and irritation in this young man, so evidently cut out for a cheerful, commonplace life. I often wondered how he could endure it at all, not having, as I had, the interest of a strange psychological riddle to solve, and of a great portrait to paint. He was, I found, extremely good,—the type of the perfectly conscientious young Englishman, the sort of man who ought to have been the Christian soldier kind of thing; devout, pure-minded, brave, incapable of any baseness, a little intellectually dense, and puzzled by all manner of moral scruples. The condition of his tenants and of his political party—he was a regular Kentish Tory—lay heavy on his mind. He spent hours every day in his study, doing the work of a land agent and a political whip, reading piles of reports and newspapers and agricultural treatises; and emerging for lunch with piles of letters in his hand, and that odd puzzled look in his good healthy face, that deep gash between his eyebrows, which my friend the mad-doctor calls the *maniac-frown*. It was with this expression of face that I should have liked to paint him;

but I felt that he would not have liked it, that it was more fair to him to represent him in his mere wholesome pink and white and blond conventionality. I was perhaps rather unconscientious about the likeness of Mr. Oke; I felt satisfied to paint it no matter how, I mean as regards character, for my whole mind was swallowed up in thinking how I should paint Mrs. Oke, how I could best transport on to canvas that singular and enigmatic personality. I began with her husband, and told her frankly that I must have much longer to study her. Mr. Oke couldn't understand why it should be necessary to make a hundred and one pencil-sketches of his wife before even determining in what attitude to paint her; but I think he was rather pleased to have an opportunity of keeping me at Okehurst; my presence evidently broke the monotony of his life. Mrs. Oke seemed perfectly indifferent to my staying, as she was perfectly indifferent to my presence. Without being rude, I never saw a woman pay so little attention to a guest; she would talk with me sometimes by the hour, or rather let me talk to her, but she never seemed to be listening. She would lie back in a big seventeenth-century armchair while I played the piano, with that strange smile every now and then in her thin cheeks, that strange whiteness in her eyes; but it seemed a matter of indifference whether my music stopped or went on. In my portrait of her husband she did not take, or pretend to take, the very faintest interest; but that was nothing to me. I did not want Mrs. Oke to think me interesting; I merely wished to go on studying her.

The first time that Mrs. Oke seemed to become at all aware of my presence as distinguished from that of the chairs and tables, the dogs that lay in the porch, or the clergyman or lawyer or stray neighbour who was occasionally asked to dinner, was one day—I might have been there a week—when I chanced to remark to her upon the very singular resemblance that existed between herself and the portrait of a lady that hung in the hall with the ceiling like a ship's hull. The picture in question was a full length, neither very good nor very bad, probably done by some stray Italian of the early seventeenth century. It hung in a rather dark corner, facing the portrait, evidently painted to be its companion, of a dark man, with a somewhat unpleasant expression of resolution and efficiency, in a black Vandyck dress. The two were evidently man and wife; and in the corner of the woman's portrait were the words, "Alice Oke, daughter of Virgil Pomfret, Esq., and wife to Nicholas Oke of Okehurst," and the date 1626—"Nicholas Oke" being the name painted in the corner of the small portrait. The lady was really wonderfully like the present Mrs. Oke, at least so far as an indifferently painted portrait of the early days of Charles I, can be like a living woman of the nineteenth century. There were the same strange lines of figure

and face, the same dimples in the thin cheeks, the same wide-opened eyes, the same vague eccentricity of expression, not destroyed even by the feeble painting and conventional manner of the time. One could fancy that this woman had the same walk, the same beautiful line of nape of the neck and stooping head as her descendant; for I found that Mr. and Mrs. Oke, who were first cousins, were both descended from that Nicholas Oke and that Alice, daughter of Virgil Pomfret. But the resemblance was heightened by the fact that, as I soon saw, the present Mrs. Oke distinctly made herself up to look like her ancestress, dressing in garments that had a seventeenth-century look; nay, that were sometimes absolutely copied from this portrait.

"You think I am like her," answered Mrs. Oke dreamily to my remark, and her eyes wandered off to that unseen something, and the faint smile dimpled her thin cheeks.

"You are like her, and you know it. I may even say you wish to be like her, Mrs. Oke," I answered, laughing.

"Perhaps I do."

And she looked in the direction of her husband. I noticed that he had an expression of distinct annoyance besides that frown of his.

"Isn't it true that Mrs. Oke tries to look like that portrait?" I asked, with a perverse curiosity.

"Oh, fudge!" he exclaimed, rising from his chair and walking nervously to the window. "It's all nonsense, mere nonsense. I wish you wouldn't, Alice."

"Wouldn't what?" asked Mrs. Oke, with a sort of contemptuous indifference. "If I am like that Alice Oke, why I am; and I am very pleased any one should think so. She and her husband are just about the only two members of our family—our most flat, stale, and unprofitable family—that ever were in the least degree interesting."

Oke grew crimson, and frowned as if in pain.

"I don't see why you should abuse our family, Alice," he said. "Thank God, our people have always been honourable and upright men and women!"

"Excepting always Nicholas Oke and Alice his wife, daughter of Virgil Pomfret, Esq.," she answered, laughing, as he strode out into the park.

"How childish he is!" she exclaimed when we were alone. "He really minds, really feels disgraced by what our ancestors did two centuries and a half ago. I do believe William would have those two portraits taken down and burned if he weren't afraid of me and ashamed of the neighbours. And as it is, these two people really are the only two members of our family that ever were in the least interesting. I will tell you the story some day."

As it was, the story was told to me by Oke himself. The next day, as we were taking our morning walk, he suddenly broke a long silence, laying about him all the time at the sere grasses with the hooked stick that he carried, like the conscientious Kentishman he was, for the purpose of cutting down his and other folk's thistles.

"I fear you must have thought me very ill-mannered towards my wife yesterday," he said shyly; "and indeed I know I was."

Oke was one of those chivalrous beings to whom every woman, every wife—and his own most of all—appeared in the light of something holy. "But—but—I have a prejudice which my wife does not enter into, about raking up ugly things in one's own family. I suppose Alice thinks that it is so long ago that it has really got no connection with us; she thinks of it merely as a picturesque story. I daresay many people feel like that; in short, I am sure they do, otherwise there wouldn't be such lots of discreditable family traditions afloat. But I feel as if it were all one whether it was long ago or not; when it's a question of one's own people, I would rather have it forgotten. I can't understand how people can talk about murders in their families, and ghosts, and so forth."

"Have you any ghosts at Okehurst, by the way?" I asked. The place seemed as if it required some to complete it.

"I hope not," answered Oke gravely.

His gravity made me smile.

"Why, would you dislike it if there were?" I asked.

"If there are such things as ghosts," he replied, "I don't think they should be

taken lightly. God would not permit them to be, except as a warning or a punishment."

We walked on some time in silence, I wondering at the strange type of this commonplace young man, and half wishing I could put something into my portrait that should be the equivalent of this curious unimaginative earnestness. Then Oke told me the story of those two pictures—told it me about as badly and hesitatingly as was possible for mortal man.

He and his wife were, as I have said, cousins, and therefore descended from the same old Kentish stock. The Okes of Okehurst could trace back to Norman, almost to Saxon times, far longer than any of the titled or better-known families of the neighbourhood. I saw that William Oke, in his heart, thoroughly looked down upon all his neighbours. "We have never done anything particular, or been anything particular—never held any office," he said; "but we have always been here, and apparently always done our duty. An ancestor of ours was killed in the Scotch wars, another at Agincourt—mere honest captains." Well, early in the seventeenth century, the family had dwindled to a single member, Nicholas Oke, the same who had rebuilt Okehurst in its present shape. This Nicholas appears to have been somewhat different from the usual run of the family. He had, in his youth, sought adventures in America, and seems, generally speaking, to have been less of a nonentity than his ancestors. He married, when no longer very young, Alice, daughter of Virgil Pomfret, a beautiful young heiress from a neighbouring county. "It was the first time an Oke married a Pomfret," my host informed me, "and the last time. The Pomfrets were quite different sort of people—restless, self-seeking; one of them had been a favourite of Henry VIII." It was clear that William Oke had no feeling of having any Pomfret blood in his veins; he spoke of these people with an evident family dislike—the dislike of an Oke, one of the old, honourable, modest stock, which had quietly done its duty, for a family of fortune-seekers and Court minions. Well, there had come to live near Okehurst, in a little house recently inherited from an uncle, a certain Christopher Lovelock, a young gallant and poet, who was in momentary disgrace at Court for some love affair. This Lovelock had struck up a great friendship with his neighbours of Okehurst—too great a friendship, apparently, with the wife, either for her husband's taste or her own. Anyhow, one evening as he was riding home alone, Lovelock had been attacked and murdered, ostensibly by highwaymen, but as was afterwards rumoured, by Nicholas Oke, accompanied by his wife dressed as a groom. No legal evidence had been got, but the tradition had remained. "They used to tell it us when we were children," said my host, in a

hoarse voice, "and to frighten my cousin—I mean my wife—and me with stories about Lovelock. It is merely a tradition, which I hope may die out, as I sincerely pray to heaven that it may be false." "Alice—Mrs. Oke—you see," he went on after some time, "doesn't feel about it as I do. Perhaps I am morbid. But I do dislike having the old story raked up."

And we said no more on the subject.

4

From that moment I began to assume a certain interest in the eyes of Mrs. Oke; or rather, I began to perceive that I had a means of securing her attention. Perhaps it was wrong of me to do so; and I have often reproached myself very seriously later on. But after all, how was I to guess that I was making mischief merely by chiming in, for the sake of the portrait I had undertaken, and of a very harmless psychological mania, with what was merely the fad, the little romantic affectation or eccentricity, of a scatter-brained and eccentric young woman? How in the world should I have dreamed that I was handling explosive substances? A man is surely not responsible if the people with whom he is forced to deal, and whom he deals with as with all the rest of the world, are quite different from all other human creatures.

So, if indeed I did at all conduce to mischief, I really cannot blame myself. I had met in Mrs. Oke an almost unique subject for a portrait-painter of my particular sort, and a most singular, *bizarre* personality. I could not possibly do my subject justice so long as I was kept at a distance, prevented from studying the real character of the woman. I required to put her into play. And I ask you whether any more innocent way of doing so could be found than talking to a woman, and letting her talk, about an absurd fancy she had for a couple of ancestors of hers of the time of Charles I., and a poet whom they had murdered?—particularly as I studiously respected the prejudices of my host, and refrained from mentioning the matter, and tried to restrain Mrs. Oke from doing so, in the presence of William Oke himself.

I had certainly guessed correctly. To resemble the Alice Oke of the year 1626 was the caprice, the mania, the pose, the whatever you may call it, of the Alice

Oke of 1880; and to perceive this resemblance was the sure way of gaining her good graces. It was the most extraordinary craze, of all the extraordinary crazes of childless and idle women, that I had ever met; but it was more than that, it was admirably characteristic. It finished off the strange figure of Mrs. Oke, as I saw it in my imagination—this *bizarre* creature of enigmatic, far-fetched exquisiteness—that she should have no interest in the present, but only an eccentric passion in the past. It seemed to give the meaning to the absent look in her eyes, to her irrelevant and far-off smile. It was like the words to a weird piece of gipsy music, this that she, who was so different, so distant from all women of her own time, should try and identify herself with a woman of the past—that she should have a kind of flirtation—But of this anon.

I told Mrs. Oke that I had learnt from her husband the outline of the tragedy, or mystery, whichever it was, of Alice Oke, daughter of Virgil Pomfret, and the poet Christopher Lovelock. That look of vague contempt, of a desire to shock, which I had noticed before, came into her beautiful, pale, diaphanous face.

"I suppose my husband was very shocked at the whole matter," she said—"told it you with as little detail as possible, and assured you very solemnly that he hoped the whole story might be a mere dreadful calumny? Poor Willie! I remember already when we were children, and I used to come with my mother to spend Christmas at Okehurst, and my cousin was down here for his holidays, how I used to horrify him by insisting upon dressing up in shawls and waterproofs, and playing the story of the wicked Mrs. Oke; and he always piously refused to do the part of Nicholas, when I wanted to have the scene on Cotes Common. I didn't know then that I was like the original Alice Oke; I found it out only after our marriage. You really think that I am?"

She certainly was, particularly at that moment, as she stood in a white Vandyck dress, with the green of the park-land rising up behind her, and the low sun catching her short locks and surrounding her head, her exquisitely bowed head, with a pale-yellow halo. But I confess I thought the original Alice Oke, siren and murderess though she might be, very uninteresting compared with this wayward and exquisite creature whom I had rashly promised myself to send down to posterity in all her unlikely wayward exquisiteness.

One morning while Mr. Oke was despatching his Saturday heap of Conservative manifestoes and rural decisions—he was justice of the peace in a most literal sense, penetrating into cottages and huts, defending the weak and admonishing

the ill-conducted—one morning while I was making one of my many pencil-sketches (alas, they are all that remain to me now!) of my future sitter, Mrs. Oke gave me her version of the story of Alice Oke and Christopher Lovelock.

"Do you suppose there was anything between them?" I asked—"that she was ever in love with him? How do you explain the part which tradition ascribes to her in the supposed murder? One has heard of women and their lovers who have killed the husband; but a woman who combines with her husband to kill her lover, or at least the man who is in love with her—that is surely very singular." I was absorbed in my drawing, and really thinking very little of what I was saying.

"I don't know," she answered pensively, with that distant look in her eyes. "Alice Oke was very proud, I am sure. She may have loved the poet very much, and yet been indignant with him, hated having to love him. She may have felt that she had a right to rid herself of him, and to call upon her husband to help her to do so."

"Good heavens! what a fearful idea!" I exclaimed, half laughing. "Don't you think, after all, that Mr. Oke may be right in saying that it is easier and more comfortable to take the whole story as a pure invention?"

"I cannot take it as an invention," answered Mrs. Oke contemptuously, "because I happen to know that it is true."

"Indeed!" I answered, working away at my sketch, and enjoying putting this strange creature, as I said to myself, through her paces; "how is that?"

"How does one know that anything is true in this world?" she replied evasively; "because one does, because one feels it to be true, I suppose."

And, with that far-off look in her light eyes, she relapsed into silence.

"Have you ever read any of Lovelock's poetry?" she asked me suddenly the next day.

"Lovelock?" I answered, for I had forgotten the name. "Lovelock, who"—But I stopped, remembering the prejudices of my host, who was seated next to me at table.

"Lovelock who was killed by Mr. Oke's and my ancestors."

And she looked full at her husband, as if in perverse enjoyment of the evident annoyance which it caused him.

"Alice," he entreated in a low voice, his whole face crimson, "for mercy's sake, don't talk about such things before the servants."

Mrs. Oke burst into a high, light, rather hysterical laugh, the laugh of a naughty child.

"The servants! Gracious heavens! do you suppose they haven't heard the story? Why, it's as well known as Okehurst itself in the neighbourhood. Don't they believe that Lovelock has been seen about the house? Haven't they all heard his footsteps in the big corridor? Haven't they, my dear Willie, noticed a thousand times that you never will stay a minute alone in the yellow drawing-room—that you run out of it, like a child, if I happen to leave you there for a minute?"

True! How was it I had not noticed that? or rather, that I only now remembered having noticed it? The yellow drawing-room was one of the most charming rooms in the house: a large, bright room, hung with yellow damask and panelled with carvings, that opened straight out on to the lawn, far superior to the room in which we habitually sat, which was comparatively gloomy. This time Mr. Oke struck me as really too childish. I felt an intense desire to badger him.

"The yellow drawing-room!" I exclaimed. "Does this interesting literary character haunt the yellow drawing-room? Do tell me about it. What happened there?"

Mr. Oke made a painful effort to laugh.

"Nothing ever happened there, so far as I know," he said, and rose from the table.

"Really?" I asked incredulously.

"Nothing did happen there," answered Mrs. Oke slowly, playing mechanically with a fork, and picking out the pattern of the tablecloth. "That is just the extraordinary circumstance, that, so far as any one knows, nothing ever did happen there; and yet that room has an evil reputation. No member of our family, they say, can bear to sit there alone for more than a minute. You see, William evidently cannot."

"Have you ever seen or heard anything strange there?" I asked of my host.

He shook his head. "Nothing," he answered curtly, and lit his cigar.

"I presume you have not," I asked, half laughing, of Mrs. Oke, "since you don't mind sitting in that room for hours alone? How do you explain this uncanny reputation, since nothing ever happened there?"

"Perhaps something is destined to happen there in the future," she answered, in her absent voice. And then she suddenly added, "Suppose you paint my portrait in that room?"

Mr. Oke suddenly turned round. He was very white, and looked as if he were going to say something, but desisted.

"Why do you worry Mr. Oke like that?" I asked, when he had gone into his smoking-room with his usual bundle of papers. "It is very cruel of you, Mrs. Oke. You ought to have more consideration for people who believe in such things, although you may not be able to put yourself in their frame of mind."

"Who tells you that I don't believe in *such things*, as you call them?" she answered abruptly.

"Come," she said, after a minute, "I want to show you why I believe in Christopher Lovelock. Come with me into the yellow room."

5

What Mrs. Oke showed me in the yellow room was a large bundle of papers, some printed and some manuscript, but all of them brown with age, which she took out of an old Italian ebony inlaid cabinet. It took her some time to get them, as a complicated arrangement of double locks and false drawers had to be put in play; and while she was doing so, I looked round the room, in which I had been only three or four times before. It was certainly the most beautiful room in this beautiful house, and, as it seemed to me now, the most strange. It was long and low, with something that made you think of the cabin of a ship, with a great

mullioned window that let in, as it were, a perspective of the brownish green park-land, dotted with oaks, and sloping upwards to the distant line of bluish firs against the horizon. The walls were hung with flowered damask, whose yellow, faded to brown, united with the reddish colour of the carved wainscoting and the carved oaken beams. For the rest, it reminded me more of an Italian room than an English one. The furniture was Tuscan of the early seventeenth century, inlaid and carved; there were a couple of faded allegorical pictures, by some Bolognese master, on the walls; and in a corner, among a stack of dwarf orange-trees, a little Italian harpsichord of exquisite curve and slenderness, with flowers and landscapes painted upon its cover. In a recess was a shelf of old books, mainly English and Italian poets of the Elizabethan time; and close by it, placed upon a carved wedding-chest, a large and beautiful melon-shaped lute. The panes of the mullioned window were open, and yet the air seemed heavy, with an indescribable heady perfume, not that of any growing flower, but like that of old stuff that should have lain for years among spices.

"It is a beautiful room!" I exclaimed. "I should awfully like to paint you in it"; but I had scarcely spoken the words when I felt I had done wrong. This woman's husband could not bear the room, and it seemed to me vaguely as if he were right in detesting it.

Mrs. Oke took no notice of my exclamation, but beckoned me to the table where she was standing sorting the papers.

"Look!" she said, "these are all poems by Christopher Lovelock"; and touching the yellow papers with delicate and reverent fingers, she commenced reading some of them out loud in a slow, half-audible voice. They were songs in the style of those of Herrick, Waller, and Drayton, complaining for the most part of the cruelty of a lady called Dryope, in whose name was evidently concealed a reference to that of the mistress of Okehurst. The songs were graceful, and not without a certain faded passion: but I was thinking not of them, but of the woman who was reading them to me.

Mrs. Oke was standing with the brownish yellow wall as a background to her white brocade dress, which, in its stiff seventeenth-century make, seemed but to bring out more clearly the slightness, the exquisite suppleness, of her tall figure. She held the papers in one hand, and leaned the other, as if for support, on the inlaid cabinet by her side. Her voice, which was delicate, shadowy, like her person, had a curious throbbing cadence, as if she were reading the words of a

melody, and restraining herself with difficulty from singing it; and as she read, her long slender throat throbbed slightly, and a faint redness came into her thin face. She evidently knew the verses by heart, and her eyes were mostly fixed with that distant smile in them, with which harmonised a constant tremulous little smile in her lips.

"That is how I would wish to paint her!" I exclaimed within myself; and scarcely noticed, what struck me on thinking over the scene, that this strange being read these verses as one might fancy a woman would read love-verses addressed to herself.

"Those are all written for Alice Oke—Alice the daughter of Virgil Pomfret," she said slowly, folding up the papers. "I found them at the bottom of this cabinet. Can you doubt of the reality of Christopher Lovelock now?"

The question was an illogical one, for to doubt of the existence of Christopher Lovelock was one thing, and to doubt of the mode of his death was another; but somehow I did feel convinced.

"Look!" she said, when she had replaced the poems, "I will show you something else." Among the flowers that stood on the upper storey of her writing-table—for I found that Mrs. Oke had a writing-table in the yellow room—stood, as on an altar, a small black carved frame, with a silk curtain drawn over it: the sort of thing behind which you would have expected to find a head of Christ or of the Virgin Mary. She drew the curtain and displayed a large-sized miniature, representing a young man, with auburn curls and a peaked auburn beard, dressed in black, but with lace about his neck, and large pear-shaped pearls in his ears: a wistful, melancholy face. Mrs. Oke took the miniature religiously off its stand, and showed me, written in faded characters upon the back, the name "Christopher Lovelock," and the date 1626.

"I found this in the secret drawer of that cabinet, together with the heap of poems," she said, taking the miniature out of my hand.

I was silent for a minute.

"Does—does Mr. Oke know that you have got it here?" I asked; and then wondered what in the world had impelled me to put such a question.

Mrs. Oke smiled that smile of contemptuous indifference. "I have never hidden it from any one. If my husband disliked my having it, he might have taken it away, I suppose. It belongs to him, since it was found in his house."

I did not answer, but walked mechanically towards the door. There was something heady and oppressive in this beautiful room; something, I thought, almost repulsive in this exquisite woman. She seemed to me, suddenly, perverse and dangerous.

I scarcely know why, but I neglected Mrs. Oke that afternoon. I went to Mr. Oke's study, and sat opposite to him smoking while he was engrossed in his accounts, his reports, and electioneering papers. On the table, above the heap of paper-bound volumes and pigeon-holed documents, was, as sole ornament of his den, a little photograph of his wife, done some years before. I don't know why, but as I sat and watched him, with his florid, honest, manly beauty, working away conscientiously, with that little perplexed frown of his, I felt intensely sorry for this man.

But this feeling did not last. There was no help for it: Oke was not as interesting as Mrs. Oke; and it required too great an effort to pump up sympathy for this normal, excellent, exemplary young squire, in the presence of so wonderful a creature as his wife. So I let myself go to the habit of allowing Mrs. Oke daily to talk over her strange craze, or rather of drawing her out about it. I confess that I derived a morbid and exquisite pleasure in doing so: it was so characteristic in her, so appropriate to the house! It completed her personality so perfectly, and made it so much easier to conceive a way of painting her. I made up my mind little by little, while working at William Oke's portrait (he proved a less easy subject than I had anticipated, and, despite his conscientious efforts, was a nervous, uncomfortable sitter, silent and brooding)—I made up my mind that I would paint Mrs. Oke standing by the cabinet in the yellow room, in the white Vandyck dress copied from the portrait of her ancestress. Mr. Oke might resent it, Mrs. Oke even might resent it; they might refuse to take the picture, to pay for it, to allow me to exhibit; they might force me to run my umbrella through the picture. No matter. That picture should be painted, if merely for the sake of having painted it; for I felt it was the only thing I could do, and that it would be far away my best work. I told neither of my resolution, but prepared sketch after sketch of Mrs. Oke, while continuing to paint her husband.

Mrs. Oke was a silent person, more silent even than her husband, for she did not

feel bound, as he did, to attempt to entertain a guest or to show any interest in him. She seemed to spend her life—a curious, inactive, half-invalidish life, broken by sudden fits of childish cheerfulness—in an eternal daydream, strolling about the house and grounds, arranging the quantities of flowers that always filled all the rooms, beginning to read and then throwing aside novels and books of poetry, of which she always had a large number; and, I believe, lying for hours, doing nothing, on a couch in that yellow drawing-room, which, with her sole exception, no member of the Oke family had ever been known to stay in alone. Little by little I began to suspect and to verify another eccentricity of this eccentric being, and to understand why there were stringent orders never to disturb her in that yellow room.

It had been a habit at Okehurst, as at one or two other English manor-houses, to keep a certain amount of the clothes of each generation, more particularly wedding dresses. A certain carved oaken press, of which Mr. Oke once displayed the contents to me, was a perfect museum of costumes, male and female, from the early years of the seventeenth to the end of the eighteenth century—a thing to take away the breath of a *bric-a-brac* collector, an antiquary, or a *genre* painter. Mr. Oke was none of these, and therefore took but little interest in the collection, save in so far as it interested his family feeling. Still he seemed well acquainted with the contents of that press.

He was turning over the clothes for my benefit, when suddenly I noticed that he frowned. I know not what impelled me to say, "By the way, have you any dresses of that Mrs. Oke whom your wife resembles so much? Have you got that particular white dress she was painted in, perhaps?"

Oke of Okehurst flushed very red.

"We have it," he answered hesitatingly, "but—it isn't here at present—I can't find it. I suppose," he blurted out with an effort, "that Alice has got it. Mrs. Oke sometimes has the fancy of having some of these old things down. I suppose she takes ideas from them."

A sudden light dawned in my mind. The white dress in which I had seen Mrs. Oke in the yellow room, the day that she showed me Lovelock's verses, was not, as I had thought, a modern copy; it was the original dress of Alice Oke, the daughter of Virgil Pomfret—the dress in which, perhaps, Christopher Lovelock had seen her in that very room.

The idea gave me a delightful picturesque shudder. I said nothing. But I pictured to myself Mrs. Oke sitting in that yellow room—that room which no Oke of Okehurst save herself ventured to remain in alone, in the dress of her ancestress, confronting, as it were, that vague, haunting something that seemed to fill the place—that vague presence, it seemed to me, of the murdered cavalier poet.

Mrs. Oke, as I have said, was extremely silent, as a result of being extremely indifferent. She really did not care in the least about anything except her own ideas and day-dreams, except when, every now and then, she was seized with a sudden desire to shock the prejudices or superstitions of her husband. Very soon she got into the way of never talking to me at all, save about Alice and Nicholas Oke and Christopher Lovelock; and then, when the fit seized her, she would go on by the hour, never asking herself whether I was or was not equally interested in the strange craze that fascinated her. It so happened that I was. I loved to listen to her, going on discussing by the hour the merits of Lovelock's poems, and analysing her feelings and those of her two ancestors. It was quite wonderful to watch the exquisite, exotic creature in one of these moods, with the distant look in her grey eyes and the absent-looking smile in her thin cheeks, talking as if she had intimately known these people of the seventeenth century, discussing every minute mood of theirs, detailing every scene between them and their victim, talking of Alice, and Nicholas, and Lovelock as she might of her most intimate friends. Of Alice particularly, and of Lovelock. She seemed to know every word that Alice had spoken, every idea that had crossed her mind. It sometimes struck me as if she were telling me, speaking of herself in the third person, of her own feelings—as if I were listening to a woman's confidences, the recital of her doubts, scruples, and agonies about a living lover. For Mrs. Oke, who seemed the most self-absorbed of creatures in all other matters, and utterly incapable of understanding or sympathising with the feelings of other persons, entered completely and passionately into the feelings of this woman, this Alice, who, at some moments, seemed to be not another woman, but herself.

"But how could she do it—how could she kill the man she cared for?" I once asked her.

"Because she loved him more than the whole world!" she exclaimed, and rising suddenly from her chair, walked towards the window, covering her face with her hands.

I could see, from the movement of her neck, that she was sobbing. She did not

turn round, but motioned me to go away.

"Don't let us talk any more about it," she said. "I am ill to-day, and silly."

I closed the door gently behind me. What mystery was there in this woman's life? This listlessness, this strange self-engrossment and stranger mania about people long dead, this indifference and desire to annoy towards her husband—did it all mean that Alice Oke had loved or still loved some one who was not the master of Okehurst? And his melancholy, his preoccupation, the something about him that told of a broken youth—did it mean that he knew it?

6

The following days Mrs. Oke was in a condition of quite unusual good spirits. Some visitors—distant relatives—were expected, and although she had expressed the utmost annoyance at the idea of their coming, she was now seized with a fit of housekeeping activity, and was perpetually about arranging things and giving orders, although all arrangements, as usual, had been made, and all orders given, by her husband.

William Oke was quite radiant.

"If only Alice were always well like this!" he exclaimed; "if only she would take, or could take, an interest in life, how different things would be! But," he added, as if fearful lest he should be supposed to accuse her in any way, "how can she, usually, with her wretched health? Still, it does make me awfully happy to see her like this."

I nodded. But I cannot say that I really acquiesced in his views. It seemed to me, particularly with the recollection of yesterday's extraordinary scene, that Mrs. Oke's high spirits were anything but normal. There was something in her unusual activity and still more unusual cheerfulness that was merely nervous and feverish; and I had, the whole day, the impression of dealing with a woman who was ill and who would very speedily collapse.

Mrs. Oke spent her day wandering from one room to another, and from the

garden to the greenhouse, seeing whether all was in order, when, as a matter of fact, all was always in order at Okehurst. She did not give me any sitting, and not a word was spoken about Alice Oke or Christopher Lovelock. Indeed, to a casual observer, it might have seemed as if all that craze about Lovelock had completely departed, or never existed. About five o'clock, as I was strolling among the red-brick round-gabled outhouses—each with its armorial oak—and the old-fashioned spalliered kitchen and fruit garden, I saw Mrs. Oke standing, her hands full of York and Lancaster roses, upon the steps facing the stables. A groom was currycombing a horse, and outside the coach-house was Mr. Oke's little high-wheeled cart.

"Let us have a drive!" suddenly exclaimed Mrs. Oke, on seeing me. "Look what a beautiful evening—and look at that dear little cart! It is so long since I have driven, and I feel as if I must drive again. Come with me. And you, harness Jim at once and come round to the door."

I was quite amazed; and still more so when the cart drove up before the door, and Mrs. Oke called to me to accompany her. She sent away the groom, and in a minute we were rolling along, at a tremendous pace, along the yellow-sand road, with the sere pasture-lands, the big oaks, on either side.

I could scarcely believe my senses. This woman, in her mannish little coat and hat, driving a powerful young horse with the utmost skill, and chattering like a school-girl of sixteen, could not be the delicate, morbid, exotic, hot-house creature, unable to walk or to do anything, who spent her days lying about on couches in the heavy atmosphere, redolent with strange scents and associations, of the yellow drawing-room. The movement of the light carriage, the cool draught, the very grind of the wheels upon the gravel, seemed to go to her head like wine.

"It is so long since I have done this sort of thing," she kept repeating; "so long, so long. Oh, don't you think it delightful, going at this pace, with the idea that any moment the horse may come down and we two be killed?" and she laughed her childish laugh, and turned her face, no longer pale, but flushed with the movement and the excitement, towards me.

The cart rolled on quicker and quicker, one gate after another swinging to behind us, as we flew up and down the little hills, across the pasture lands, through the little red-brick gabled villages, where the people came out to see us pass, past the

rows of willows along the streams, and the dark-green compact hop-fields, with the blue and hazy tree-tops of the horizon getting bluer and more hazy as the yellow light began to graze the ground. At last we got to an open space, a high-lying piece of common-land, such as is rare in that ruthlessly utilised country of grazing-grounds and hop-gardens. Among the low hills of the Weald, it seemed quite preternaturally high up, giving a sense that its extent of flat heather and gorse, bound by distant firs, was really on the top of the world. The sun was setting just opposite, and its lights lay flat on the ground, staining it with the red and black of the heather, or rather turning it into the surface of a purple sea, canopied over by a bank of dark-purple clouds—the jet-like sparkle of the dry ling and gorse tipping the purple like sunlit wavelets. A cold wind swept in our faces.

"What is the name of this place?" I asked. It was the only bit of impressive scenery that I had met in the neighbourhood of Okehurst.

"It is called Cotes Common," answered Mrs. Oke, who had slackened the pace of the horse, and let the reins hang loose about his neck. "It was here that Christopher Lovelock was killed."

There was a moment's pause; and then she proceeded, tickling the flies from the horse's ears with the end of her whip, and looking straight into the sunset, which now rolled, a deep purple stream, across the heath to our feet—

"Lovelock was riding home one summer evening from Appledore, when, as he had got half-way across Cotes Common, somewhere about here—for I have always heard them mention the pond in the old gravel-pits as about the place—he saw two men riding towards him, in whom he presently recognised Nicholas Oke of Okehurst accompanied by a groom. Oke of Okehurst hailed him; and Lovelock rode up to meet him. 'I am glad to have met you, Mr. Lovelock,' said Nicholas, 'because I have some important news for you'; and so saying, he brought his horse close to the one that Lovelock was riding, and suddenly turning round, fired off a pistol at his head. Lovelock had time to move, and the bullet, instead of striking him, went straight into the head of his horse, which fell beneath him. Lovelock, however, had fallen in such a way as to be able to extricate himself easily from his horse; and drawing his sword, he rushed upon Oke, and seized his horse by the bridle. Oke quickly jumped off and drew his sword; and in a minute, Lovelock, who was much the better swordsman of the two, was having the better of him. Lovelock had completely disarmed him, and

got his sword at Oke's throat, crying out to him that if he would ask forgiveness he should be spared for the sake of their old friendship, when the groom suddenly rode up from behind and shot Lovelock through the back. Lovelock fell, and Oke immediately tried to finish him with his sword, while the groom drew up and held the bridle of Oke's horse. At that moment the sunlight fell upon the groom's face, and Lovelock recognised Mrs. Oke. He cried out, 'Alice, Alice! it is you who have murdered me!' and died. Then Nicholas Oke sprang into his saddle and rode off with his wife, leaving Lovelock dead by the side of his fallen horse. Nicholas Oke had taken the precaution of removing Lovelock's purse and throwing it into the pond, so the murder was put down to certain highwaymen who were about in that part of the country. Alice Oke died many years afterwards, quite an old woman, in the reign of Charles II.; but Nicholas did not live very long, and shortly before his death got into a very strange condition, always brooding, and sometimes threatening to kill his wife. They say that in one of these fits, just shortly before his death, he told the whole story of the murder, and made a prophecy that when the head of his house and master of Okehurst should marry another Alice Oke descended from himself and his wife, there should be an end of the Okes of Okehurst. You see, it seems to be coming true. We have no children, and I don't suppose we shall ever have any. I, at least, have never wished for them."

Mrs. Oke paused, and turned her face towards me with the absent smile in her thin cheeks: her eyes no longer had that distant look; they were strangely eager and fixed. I did not know what to answer; this woman positively frightened me. We remained for a moment in that same place, with the sunlight dying away in crimson ripples on the heather, gilding the yellow banks, the black waters of the pond, surrounded by thin rushes, and the yellow gravel-pits; while the wind blew in our faces and bent the ragged warped bluish tops of the firs. Then Mrs. Oke touched the horse, and off we went at a furious pace. We did not exchange a single word, I think, on the way home. Mrs. Oke sat with her eyes fixed on the reins, breaking the silence now and then only by a word to the horse, urging him to an even more furious pace. The people we met along the roads must have thought that the horse was running away, unless they noticed Mrs. Oke's calm manner and the look of excited enjoyment in her face. To me it seemed that I was in the hands of a madwoman, and I quietly prepared myself for being upset or dashed against a cart. It had turned cold, and the draught was icy in our faces when we got within sight of the red gables and high chimney-stacks of Okehurst. Mr. Oke was standing before the door. On our approach I saw a look of relieved suspense, of keen pleasure come into his face.

He lifted his wife out of the cart in his strong arms with a kind of chivalrous tenderness.

"I am so glad to have you back, darling," he exclaimed—"so glad! I was delighted to hear you had gone out with the cart, but as you have not driven for so long, I was beginning to be frightfully anxious, dearest. Where have you been all this time?"

Mrs. Oke had quickly extricated herself from her husband, who had remained holding her, as one might hold a delicate child who has been causing anxiety. The gentleness and affection of the poor fellow had evidently not touched her—she seemed almost to recoil from it.

"I have taken him to Cotes Common," she said, with that perverse look which I had noticed before, as she pulled off her driving-gloves. "It is such a splendid old place."

Mr. Oke flushed as if he had bitten upon a sore tooth, and the double gash painted itself scarlet between his eyebrows.

Outside, the mists were beginning to rise, veiling the park-land dotted with big black oaks, and from which, in the watery moonlight, rose on all sides the eerie little cry of the lambs separated from their mothers. It was damp and cold, and I shivered.

7

The next day Okehurst was full of people, and Mrs. Oke, to my amazement, was doing the honours of it as if a house full of commonplace, noisy young creatures, bent upon flirting and tennis, were her usual idea of felicity.

The afternoon of the third day—they had come for an electioneering ball, and stayed three nights—the weather changed; it turned suddenly very cold and began to pour. Every one was sent indoors, and there was a general gloom suddenly over the company. Mrs. Oke seemed to have got sick of her guests, and

was listlessly lying back on a couch, paying not the slightest attention to the chattering and piano-strumming in the room, when one of the guests suddenly proposed that they should play charades. He was a distant cousin of the Okes, a sort of fashionable artistic Bohemian, swelled out to intolerable conceit by the amateur-actor vogue of a season.

"It would be lovely in this marvellous old place," he cried, "just to dress up, and parade about, and feel as if we belonged to the past. I have heard you have a marvellous collection of old costumes, more or less ever since the days of Noah, somewhere, Cousin Bill."

The whole party exclaimed in joy at this proposal. William Oke looked puzzled for a moment, and glanced at his wife, who continued to lie listless on her sofa.

"There is a press full of clothes belonging to the family," he answered dubiously, apparently overwhelmed by the desire to please his guests; "but—but—I don't know whether it's quite respectful to dress up in the clothes of dead people."

"Oh, fiddlestick!" cried the cousin. "What do the dead people know about it? Besides," he added, with mock seriousness, "I assure you we shall behave in the most reverent way and feel quite solemn about it all, if only you will give us the key, old man."

Again Mr. Oke looked towards his wife, and again met only her vague, absent glance.

"Very well," he said, and led his guests upstairs.

An hour later the house was filled with the strangest crew and the strangest noises. I had entered, to a certain extent, into William Oke's feeling of unwillingness to let his ancestors' clothes and personality be taken in vain; but when the masquerade was complete, I must say that the effect was quite magnificent. A dozen youngish men and women—those who were staying in the house and some neighbours who had come for lawn-tennis and dinner—were rigged out, under the direction of the theatrical cousin, in the contents of that oaken press: and I have never seen a more beautiful sight than the panelled corridors, the carved and escutcheoned staircase, the dim drawing-rooms with their faded tapestries, the great hall with its vaulted and ribbed ceiling, dotted about with groups or single figures that seemed to have come straight from the past. Even William Oke, who, besides myself and a few elderly people, was the

only man not masqueraded, seemed delighted and fired by the sight. A certain schoolboy character suddenly came out in him; and finding that there was no costume left for him, he rushed upstairs and presently returned in the uniform he had worn before his marriage. I thought I had really never seen so magnificent a specimen of the handsome Englishman; he looked, despite all the modern associations of his costume, more genuinely old-world than all the rest, a knight for the Black Prince or Sidney, with his admirably regular features and beautiful fair hair and complexion. After a minute, even the elderly people had got costumes of some sort—dominoes arranged at the moment, and hoods and all manner of disguises made out of pieces of old embroidery and Oriental stuffs and furs; and very soon this rabble of masquers had become, so to speak, completely drunk with its own amusement—with the childishness, and, if I may say so, the barbarism, the vulgarity underlying the majority even of well-bred English men and women—Mr. Oke himself doing the mountebank like a schoolboy at Christmas.

"Where is Mrs. Oke? Where is Alice?" some one suddenly asked.

Mrs. Oke had vanished. I could fully understand that to this eccentric being, with her fantastic, imaginative, morbid passion for the past, such a carnival as this must be positively revolting; and, absolutely indifferent as she was to giving offence, I could imagine how she would have retired, disgusted and outraged, to dream her strange day-dreams in the yellow room.

But a moment later, as we were all noisily preparing to go in to dinner, the door opened and a strange figure entered, stranger than any of these others who were profaning the clothes of the dead: a boy, slight and tall, in a brown riding-coat, leathern belt, and big buff boots, a little grey cloak over one shoulder, a large grey hat slouched over the eyes, a dagger and pistol at the waist. It was Mrs. Oke, her eyes preternaturally bright, and her whole face lit up with a bold, perverse smile.

Every one exclaimed, and stood aside. Then there was a moment's silence, broken by faint applause. Even to a crew of noisy boys and girls playing the fool in the garments of men and women long dead and buried, there is something questionable in the sudden appearance of a young married woman, the mistress of the house, in a riding-coat and jackboots; and Mrs. Oke's expression did not make the jest seem any the less questionable.

"What is that costume?" asked the theatrical cousin, who, after a second, had come to the conclusion that Mrs. Oke was merely a woman of marvellous talent whom he must try and secure for his amateur troop next season.

"It is the dress in which an ancestress of ours, my namesake Alice Oke, used to go out riding with her husband in the days of Charles I.," she answered, and took her seat at the head of the table. Involuntarily my eyes sought those of Oke of Okehurst. He, who blushed as easily as a girl of sixteen, was now as white as ashes, and I noticed that he pressed his hand almost convulsively to his mouth.

"Don't you recognise my dress, William?" asked Mrs. Oke, fixing her eyes upon him with a cruel smile.

He did not answer, and there was a moment's silence, which the theatrical cousin had the happy thought of breaking by jumping upon his seat and emptying off his glass with the exclamation—

"To the health of the two Alice Okes, of the past and the present!"

Mrs. Oke nodded, and with an expression I had never seen in her face before, answered in a loud and aggressive tone—

"To the health of the poet, Mr. Christopher Lovelock, if his ghost be honouring this house with its presence!"

I felt suddenly as if I were in a madhouse. Across the table, in the midst of this room full of noisy wretches, tricked out red, blue, purple, and parti-coloured, as men and women of the sixteenth, seventeenth, and eighteenth centuries, as improvised Turks and Eskimos, and dominoes, and clowns, with faces painted and corked and floured over, I seemed to see that sanguine sunset, washing like a sea of blood over the heather, to where, by the black pond and the wind-warped firs, there lay the body of Christopher Lovelock, with his dead horse near him, the yellow gravel and lilac ling soaked crimson all around; and above emerged, as out of the redness, the pale blond head covered with the grey hat, the absent eyes, and strange smile of Mrs. Oke. It seemed to me horrible, vulgar, abominable, as if I had got inside a madhouse.

From that moment I noticed a change in William Oke; or rather, a change that had probably been coming on for some time got to the stage of being noticeable.

I don't know whether he had any words with his wife about her masquerade of that unlucky evening. On the whole I decidedly think not. Oke was with every one a diffident and reserved man, and most of all so with his wife; besides, I can fancy that he would experience a positive impossibility of putting into words any strong feeling of disapprobation towards her, that his disgust would necessarily be silent. But be this as it may, I perceived very soon that the relations between my host and hostess had become exceedingly strained. Mrs. Oke, indeed, had never paid much attention to her husband, and seemed merely a trifle more indifferent to his presence than she had been before. But Oke himself, although he affected to address her at meals from a desire to conceal his feeling, and a fear of making the position disagreeable to me, very clearly could scarcely bear to speak to or even see his wife. The poor fellow's honest soul was quite brimful of pain, which he was determined not to allow to overflow, and which seemed to filter into his whole nature and poison it. This woman had shocked and pained him more than was possible to say, and yet it was evident that he could neither cease loving her nor commence comprehending her real nature. I sometimes felt, as we took our long walks through the monotonous country, across the oak-dotted grazing-grounds, and by the brink of the dull-green, serried hop-rows, talking at rare intervals about the value of the crops, the drainage of the estate, the village schools, the Primrose League, and the iniquities of Mr. Gladstone, while Oke of Okehurst carefully cut down every tall thistle that caught his eye—I sometimes felt, I say, an intense and impotent desire to enlighten this man about his wife's character. I seemed to understand it so well, and to understand it well seemed to imply such a comfortable acquiescence; and it seemed so unfair that just he should be condemned to puzzle for ever over this enigma, and wear out his soul trying to comprehend what now seemed so plain to me. But how would it ever be possible to get this serious, conscientious, slow-brained representative of English simplicity and honesty and thoroughness to understand the mixture of self-engrossed vanity, of shallowness, of poetic vision, of love of morbid excitement, that walked this earth under the name of Alice Oke?

So Oke of Okehurst was condemned never to understand; but he was condemned also to suffer from his inability to do so. The poor fellow was constantly

straining after an explanation of his wife's peculiarities; and although the effort was probably unconscious, it caused him a great deal of pain. The gash—the maniac-frown, as my friend calls it—between his eyebrows, seemed to have grown a permanent feature of his face.

Mrs. Oke, on her side, was making the very worst of the situation. Perhaps she resented her husband's tacit reproval of that masquerade night's freak, and determined to make him swallow more of the same stuff, for she clearly thought that one of William's peculiarities, and one for which she despised him, was that he could never be goaded into an outspoken expression of disapprobation; that from her he would swallow any amount of bitterness without complaining. At any rate she now adopted a perfect policy of teasing and shocking her husband about the murder of Lovelock. She was perpetually alluding to it in her conversation, discussing in his presence what had or had not been the feelings of the various actors in the tragedy of 1626, and insisting upon her resemblance and almost identity with the original Alice Oke. Something had suggested to her eccentric mind that it would be delightful to perform in the garden at Okehurst, under the huge ilexes and elms, a little masque which she had discovered among Christopher Lovelock's works; and she began to scour the country and enter into vast correspondence for the purpose of effectuating this scheme. Letters arrived every other day from the theatrical cousin, whose only objection was that Okehurst was too remote a locality for an entertainment in which he foresaw great glory to himself. And every now and then there would arrive some young gentleman or lady, whom Alice Oke had sent for to see whether they would do.

I saw very plainly that the performance would never take place, and that Mrs. Oke herself had no intention that it ever should. She was one of those creatures to whom realisation of a project is nothing, and who enjoy plan-making almost the more for knowing that all will stop short at the plan. Meanwhile, this perpetual talk about the pastoral, about Lovelock, this continual attitudinising as the wife of Nicholas Oke, had the further attraction to Mrs. Oke of putting her husband into a condition of frightful though suppressed irritation, which she enjoyed with the enjoyment of a perverse child. You must not think that I looked on indifferent, although I admit that this was a perfect treat to an amateur student of character like myself. I really did feel most sorry for poor Oke, and frequently quite indignant with his wife. I was several times on the point of begging her to have more consideration for him, even of suggesting that this kind of behavior, particularly before a comparative stranger like me, was very poor taste. But there was something elusive about Mrs. Oke, which made it next to impossible to

speaking seriously with her; and besides, I was by no means sure that any interference on my part would not merely animate her perversity.

One evening a curious incident took place. We had just sat down to dinner, the Okes, the theatrical cousin, who was down for a couple of days, and three or four neighbours. It was dusk, and the yellow light of the candles mingled charmingly with the greyness of the evening. Mrs. Oke was not well, and had been remarkably quiet all day, more diaphanous, strange, and far-away than ever; and her husband seemed to have felt a sudden return of tenderness, almost of compassion, for this delicate, fragile creature. We had been talking of quite indifferent matters, when I saw Mr. Oke suddenly turn very white, and look fixedly for a moment at the window opposite to his seat.

"Who's that fellow looking in at the window, and making signs to you, Alice? Damn his impudence!" he cried, and jumping up, ran to the window, opened it, and passed out into the twilight. We all looked at each other in surprise; some of the party remarked upon the carelessness of servants in letting nasty-looking fellows hang about the kitchen, others told stories of tramps and burglars. Mrs. Oke did not speak; but I noticed the curious, distant-looking smile in her thin cheeks.

After a minute William Oke came in, his napkin in his hand. He shut the window behind him and silently resumed his place.

"Well, who was it?" we all asked.

"Nobody. I—I must have made a mistake," he answered, and turned crimson, while he busily peeled a pear.

"It was probably Lovelock," remarked Mrs. Oke, just as she might have said, "It was probably the gardener," but with that faint smile of pleasure still in her face. Except the theatrical cousin, who burst into a loud laugh, none of the company had ever heard Lovelock's name, and, doubtless imagining him to be some natural appanage of the Oke family, groom or farmer, said nothing, so the subject dropped.

From that evening onwards things began to assume a different aspect. That incident was the beginning of a perfect system—a system of what? I scarcely know how to call it. A system of grim jokes on the part of Mrs. Oke, of superstitious fancies on the part of her husband—a system of mysterious

persecutions on the part of some less earthly tenant of Okehurst. Well, yes, after all, why not? We have all heard of ghosts, had uncles, cousins, grandmothers, nurses, who have seen them; we are all a bit afraid of them at the bottom of our soul; so why shouldn't they be? I am too sceptical to believe in the impossibility of anything, for my part!

Besides, when a man has lived throughout a summer in the same house with a woman like Mrs. Oke of Okehurst, he gets to believe in the possibility of a great many improbable things, I assure you, as a mere result of believing in her. And when you come to think of it, why not? That a weird creature, visibly not of this earth, a reincarnation of a woman who murdered her lover two centuries and a half ago, that such a creature should have the power of attracting about her (being altogether superior to earthly lovers) the man who loved her in that previous existence, whose love for her was his death—what is there astonishing in that? Mrs. Oke herself, I feel quite persuaded, believed or half believed it; indeed she very seriously admitted the possibility thereof, one day that I made the suggestion half in jest. At all events, it rather pleased me to think so; it fitted in so well with the woman's whole personality; it explained those hours and hours spent all alone in the yellow room, where the very air, with its scent of heady flowers and old perfumed stuffs, seemed redolent of ghosts. It explained that strange smile which was not for any of us, and yet was not merely for herself—that strange, far-off look in the wide pale eyes. I liked the idea, and I liked to tease, or rather to delight her with it. How should I know that the wretched husband would take such matters seriously?

He became day by day more silent and perplexed-looking; and, as a result, worked harder, and probably with less effect, at his land-improving schemes and political canvassing. It seemed to me that he was perpetually listening, watching, waiting for something to happen: a word spoken suddenly, the sharp opening of a door, would make him start, turn crimson, and almost tremble; the mention of Lovelock brought a helpless look, half a convulsion, like that of a man overcome by great heat, into his face. And his wife, so far from taking any interest in his altered looks, went on irritating him more and more. Every time that the poor fellow gave one of those starts of his, or turned crimson at the sudden sound of a footstep, Mrs. Oke would ask him, with her contemptuous indifference, whether he had seen Lovelock. I soon began to perceive that my host was getting perfectly ill. He would sit at meals never saying a word, with his eyes fixed scrutinisingly on his wife, as if vainly trying to solve some dreadful mystery; while his wife, ethereal, exquisite, went on talking in her listless way about the

masque, about Lovelock, always about Lovelock. During our walks and rides, which we continued pretty regularly, he would start whenever in the roads or lanes surrounding Okehurst, or in its grounds, we perceived a figure in the distance. I have seen him tremble at what, on nearer approach, I could scarcely restrain my laughter on discovering to be some well-known farmer or neighbour or servant. Once, as we were returning home at dusk, he suddenly caught my arm and pointed across the oak-dotted pastures in the direction of the garden, then started off almost at a run, with his dog behind him, as if in pursuit of some intruder.

"Who was it?" I asked. And Mr. Oke merely shook his head mournfully. Sometimes in the early autumn twilights, when the white mists rose from the park-land, and the rooks formed long black lines on the palings, I almost fancied I saw him start at the very trees and bushes, the outlines of the distant oast-houses, with their conical roofs and projecting vanes, like gibing fingers in the half light.

"Your husband is ill," I once ventured to remark to Mrs. Oke, as she sat for the hundred-and-thirtieth of my preparatory sketches (I somehow could never get beyond preparatory sketches with her). She raised her beautiful, wide, pale eyes, making as she did so that exquisite curve of shoulders and neck and delicate pale head that I so vainly longed to reproduce.

"I don't see it," she answered quietly. "If he is, why doesn't he go up to town and see the doctor? It's merely one of his glum fits."

"You should not tease him about Lovelock," I added, very seriously. "He will get to believe in him."

"Why not? If he sees him, why he sees him. He would not be the only person that has done so"; and she smiled faintly and half perversely, as her eyes sought that usual distant indefinable something.

But Oke got worse. He was growing perfectly unstrung, like a hysterical woman. One evening that we were sitting alone in the smoking-room, he began unexpectedly a rambling discourse about his wife; how he had first known her when they were children, and they had gone to the same dancing-school near Portland Place; how her mother, his aunt-in-law, had brought her for Christmas to Okehurst while he was on his holidays; how finally, thirteen years ago, when

he was twenty-three and she was eighteen, they had been married; how terribly he had suffered when they had been disappointed of their baby, and she had nearly died of the illness.

"I did not mind about the child, you know," he said in an excited voice; "although there will be an end of us now, and Okehurst will go to the Curtises. I minded only about Alice." It was next to inconceivable that this poor excited creature, speaking almost with tears in his voice and in his eyes, was the quiet, well-got-up, irreproachable young ex-Guardsman who had walked into my studio a couple of months before.

Oke was silent for a moment, looking fixedly at the rug at his feet, when he suddenly burst out in a scarce audible voice—

"If you knew how I cared for Alice—how I still care for her. I could kiss the ground she walks upon. I would give anything—my life any day—if only she would look for two minutes as if she liked me a little—as if she didn't utterly despise me"; and the poor fellow burst into a hysterical laugh, which was almost a sob. Then he suddenly began to laugh outright, exclaiming, with a sort of vulgarity of intonation which was extremely foreign to him—

"Damn it, old fellow, this is a queer world we live in!" and rang for more brandy and soda, which he was beginning, I noticed, to take pretty freely now, although he had been almost a blue-ribbon man—as much so as is possible for a hospitable country gentleman—when I first arrived.

9

It became clear to me now that, incredible as it might seem, the thing that ailed William Oke was jealousy. He was simply madly in love with his wife, and madly jealous of her. Jealous—but of whom? He himself would probably have been quite unable to say. In the first place—to clear off any possible suspicion—certainly not of me. Besides the fact that Mrs. Oke took only just a very little more interest in me than in the butler or the upper-housemaid, I think that Oke himself was the sort of man whose imagination would recoil from realising any definite object of jealousy, even though jealousy might be killing him inch by

inch. It remained a vague, permeating, continuous feeling—the feeling that he loved her, and she did not care a jackstraw about him, and that everything with which she came into contact was receiving some of that notice which was refused to him—every person, or thing, or tree, or stone: it was the recognition of that strange far-off look in Mrs. Oke's eyes, of that strange absent smile on Mrs. Oke's lips—eyes and lips that had no look and no smile for him.

Gradually his nervousness, his watchfulness, suspiciousness, tendency to start, took a definite shape. Mr. Oke was for ever alluding to steps or voices he had heard, to figures he had seen sneaking round the house. The sudden bark of one of the dogs would make him jump up. He cleaned and loaded very carefully all the guns and revolvers in his study, and even some of the old fowling-pieces and holster-pistols in the hall. The servants and tenants thought that Oke of Okehurst had been seized with a terror of tramps and burglars. Mrs. Oke smiled contemptuously at all these doings.

"My dear William," she said one day, "the persons who worry you have just as good a right to walk up and down the passages and staircase, and to hang about the house, as you or I. They were there, in all probability, long before either of us was born, and are greatly amused by your preposterous notions of privacy."

Mr. Oke laughed angrily. "I suppose you will tell me it is Lovelock—your eternal Lovelock—whose steps I hear on the gravel every night. I suppose he has as good a right to be here as you or I." And he strode out of the room.

"Lovelock—Lovelock! Why will she always go on like that about Lovelock?" Mr. Oke asked me that evening, suddenly staring me in the face.

I merely laughed.

"It's only because she has that play of his on the brain," I answered; "and because she thinks you superstitious, and likes to tease you."

"I don't understand," sighed Oke.

How could he? And if I had tried to make him do so, he would merely have thought I was insulting his wife, and have perhaps kicked me out of the room. So I made no attempt to explain psychological problems to him, and he asked me no more questions until once—But I must first mention a curious incident that happened.

The incident was simply this. Returning one afternoon from our usual walk, Mr. Oke suddenly asked the servant whether any one had come. The answer was in the negative; but Oke did not seem satisfied. We had hardly sat down to dinner when he turned to his wife and asked, in a strange voice which I scarcely recognised as his own, who had called that afternoon.

"No one," answered Mrs. Oke; "at least to the best of my knowledge."

William Oke looked at her fixedly.

"No one?" he repeated, in a scrutinising tone; "no one, Alice?"

Mrs. Oke shook her head. "No one," she replied.

There was a pause.

"Who was it, then, that was walking with you near the pond, about five o'clock?" asked Oke slowly.

His wife lifted her eyes straight to his and answered contemptuously—

"No one was walking with me near the pond, at five o'clock or any other hour."

Mr. Oke turned purple, and made a curious hoarse noise like a man choking.

"I—I thought I saw you walking with a man this afternoon, Alice," he brought out with an effort; adding, for the sake of appearances before me, "I thought it might have been the curate come with that report for me."

Mrs. Oke smiled.

"I can only repeat that no living creature has been near me this afternoon," she said slowly. "If you saw any one with me, it must have been Lovelock, for there certainly was no one else."

And she gave a little sigh, like a person trying to reproduce in her mind some delightful but too evanescent impression.

I looked at my host; from crimson his face had turned perfectly livid, and he breathed as if some one were squeezing his windpipe.

No more was said about the matter. I vaguely felt that a great danger was threatening. To Oke or to Mrs. Oke? I could not tell which; but I was aware of an imperious inner call to avert some dreadful evil, to exert myself, to explain, to interpose. I determined to speak to Oke the following day, for I trusted him to give me a quiet hearing, and I did not trust Mrs. Oke. That woman would slip through my fingers like a snake if I attempted to grasp her elusive character.

I asked Oke whether he would take a walk with me the next afternoon, and he accepted to do so with a curious eagerness. We started about three o'clock. It was a stormy, chilly afternoon, with great balls of white clouds rolling rapidly in the cold blue sky, and occasional lurid gleams of sunlight, broad and yellow, which made the black ridge of the storm, gathered on the horizon, look blue-black like ink.

We walked quickly across the sere and sodden grass of the park, and on to the highroad that led over the low hills, I don't know why, in the direction of Cotes Common. Both of us were silent, for both of us had something to say, and did not know how to begin. For my part, I recognised the impossibility of starting the subject: an uncalled-for interference from me would merely indispose Mr. Oke, and make him doubly dense of comprehension. So, if Oke had something to say, which he evidently had, it was better to wait for him.

Oke, however, broke the silence only by pointing out to me the condition of the hops, as we passed one of his many hop-gardens. "It will be a poor year," he said, stopping short and looking intently before him—"no hops at all. No hops this autumn."

I looked at him. It was clear that he had no notion what he was saying. The dark-green vines were covered with fruit; and only yesterday he himself had informed me that he had not seen such a profusion of hops for many years.

I did not answer, and we walked on. A cart met us in a dip of the road, and the carter touched his hat and greeted Mr. Oke. But Oke took no heed; he did not seem to be aware of the man's presence.

The clouds were collecting all round; black domes, among which coursed the round grey masses of fleecy stuff.

"I think we shall be caught in a tremendous storm," I said; "hadn't we better be turning?" He nodded, and turned sharp round.

The sunlight lay in yellow patches under the oaks of the pasture-lands, and burnished the green hedges. The air was heavy and yet cold, and everything seemed preparing for a great storm. The rooks whirled in black clouds round the trees and the conical red caps of the oast-houses which give that country the look of being studded with turreted castles; then they descended—a black line—upon the fields, with what seemed an unearthly loudness of caw. And all round there arose a shrill quavering bleating of lambs and calling of sheep, while the wind began to catch the topmost branches of the trees.

Suddenly Mr. Oke broke the silence.

"I don't know you very well," he began hurriedly, and without turning his face towards me; "but I think you are honest, and you have seen a good deal of the world—much more than I. I want you to tell me—but truly, please—what do you think a man should do if"—and he stopped for some minutes.

"Imagine," he went on quickly, "that a man cares a great deal—a very great deal for his wife, and that he finds out that she—well, that—that she is deceiving him. No—don't misunderstand me; I mean—that she is constantly surrounded by some one else and will not admit it—some one whom she hides away. Do you understand? Perhaps she does not know all the risk she is running, you know, but she will not draw back—she will not avow it to her husband"—

"My dear Oke," I interrupted, attempting to take the matter lightly, "these are questions that can't be solved in the abstract, or by people to whom the thing has not happened. And it certainly has not happened to you or me."

Oke took no notice of my interruption. "You see," he went on, "the man doesn't expect his wife to care much about him. It's not that; he isn't merely jealous, you know. But he feels that she is on the brink of dishonouring herself—because I don't think a woman can really dishonour her husband; dishonour is in our own hands, and depends only on our own acts. He ought to save her, do you see? He must, must save her, in one way or another. But if she will not listen to him, what can he do? Must he seek out the other one, and try and get him out of the way? You see it's all the fault of the other—not hers, not hers. If only she would trust in her husband, she would be safe. But that other one won't let her."

"Look here, Oke," I said boldly, but feeling rather frightened; "I know quite well what you are talking about. And I see you don't understand the matter in the very

least. I do. I have watched you and watched Mrs. Oke these six weeks, and I see what is the matter. Will you listen to me?"

And taking his arm, I tried to explain to him my view of the situation—that his wife was merely eccentric, and a little theatrical and imaginative, and that she took a pleasure in teasing him. That he, on the other hand, was letting himself get into a morbid state; that he was ill, and ought to see a good doctor. I even offered to take him to town with me.

I poured out volumes of psychological explanations. I dissected Mrs. Oke's character twenty times over, and tried to show him that there was absolutely nothing at the bottom of his suspicions beyond an imaginative *pose* and a garden-play on the brain. I adduced twenty instances, mostly invented for the nonce, of ladies of my acquaintance who had suffered from similar fads. I pointed out to him that his wife ought to have an outlet for her imaginative and theatrical over-energy. I advised him to take her to London and plunge her into some set where every one should be more or less in a similar condition. I laughed at the notion of there being any hidden individual about the house. I explained to Oke that he was suffering from delusions, and called upon so conscientious and religious a man to take every step to rid himself of them, adding innumerable examples of people who had cured themselves of seeing visions and of brooding over morbid fancies. I struggled and wrestled, like Jacob with the angel, and I really hoped I had made some impression. At first, indeed, I felt that not one of my words went into the man's brain—that, though silent, he was not listening. It seemed almost hopeless to present my views in such a light that he could grasp them. I felt as if I were expounding and arguing at a rock. But when I got on to the tack of his duty towards his wife and himself, and appealed to his moral and religious notions, I felt that I was making an impression.

"I daresay you are right," he said, taking my hand as we came in sight of the red gables of Okehurst, and speaking in a weak, tired, humble voice. "I don't understand you quite, but I am sure what you say is true. I daresay it is all that I'm seedy. I feel sometimes as if I were mad, and just fit to be locked up. But don't think I don't struggle against it. I do, I do continually, only sometimes it seems too strong for me. I pray God night and morning to give me the strength to overcome my suspicions, or to remove these dreadful thoughts from me. God knows, I know what a wretched creature I am, and how unfit to take care of that poor girl."

And Oke again pressed my hand. As we entered the garden, he turned to me once more.

"I am very, very grateful to you," he said, "and, indeed, I will do my best to try and be stronger. If only," he added, with a sigh, "if only Alice would give me a moment's breathing-time, and not go on day after day mocking me with her Lovelock."

10

I had begun Mrs. Oke's portrait, and she was giving me a sitting. She was unusually quiet that morning; but, it seemed to me, with the quietness of a woman who is expecting something, and she gave me the impression of being extremely happy. She had been reading, at my suggestion, the "Vita Nuova," which she did not know before, and the conversation came to roll upon that, and upon the question whether love so abstract and so enduring was a possibility. Such a discussion, which might have savoured of flirtation in the case of almost any other young and beautiful woman, became in the case of Mrs. Oke something quite different; it seemed distant, intangible, not of this earth, like her smile and the look in her eyes.

"Such love as that," she said, looking into the far distance of the oak-dotted parkland, "is very rare, but it can exist. It becomes a person's whole existence, his whole soul; and it can survive the death, not merely of the beloved, but of the lover. It is unextinguishable, and goes on in the spiritual world until it meet a reincarnation of the beloved; and when this happens, it jets out and draws to it all that may remain of that lover's soul, and takes shape and surrounds the beloved one once more."

Mrs. Oke was speaking slowly, almost to herself, and I had never, I think, seen her look so strange and so beautiful, the stiff white dress bringing out but the more the exotic exquisiteness and incorporeality of her person.

I did not know what to answer, so I said half in jest—

"I fear you have been reading too much Buddhist literature, Mrs. Oke. There is

something dreadfully esoteric in all you say."

She smiled contemptuously.

"I know people can't understand such matters," she replied, and was silent for some time. But, through her quietness and silence, I felt, as it were, the throb of a strange excitement in this woman, almost as if I had been holding her pulse.

Still, I was in hopes that things might be beginning to go better in consequence of my interference. Mrs. Oke had scarcely once alluded to Lovelock in the last two or three days; and Oke had been much more cheerful and natural since our conversation. He no longer seemed so worried; and once or twice I had caught in him a look of great gentleness and loving-kindness, almost of pity, as towards some young and very frail thing, as he sat opposite his wife.

But the end had come. After that sitting Mrs. Oke had complained of fatigue and retired to her room, and Oke had driven off on some business to the nearest town. I felt all alone in the big house, and after having worked a little at a sketch I was making in the park, I amused myself rambling about the house.

It was a warm, enervating, autumn afternoon: the kind of weather that brings the perfume out of everything, the damp ground and fallen leaves, the flowers in the jars, the old woodwork and stuffs; that seems to bring on to the surface of one's consciousness all manner of vague recollections and expectations, a something half pleasurable, half painful, that makes it impossible to do or to think. I was the prey of this particular, not at all unpleasurable, restlessness. I wandered up and down the corridors, stopping to look at the pictures, which I knew already in every detail, to follow the pattern of the carvings and old stuffs, to stare at the autumn flowers, arranged in magnificent masses of colour in the big china bowls and jars. I took up one book after another and threw it aside; then I sat down to the piano and began to play irrelevant fragments. I felt quite alone, although I had heard the grind of the wheels on the gravel, which meant that my host had returned. I was lazily turning over a book of verses—I remember it perfectly well, it was Morris's "Love is Enough"—in a corner of the drawing-room, when the door suddenly opened and William Oke showed himself. He did not enter, but beckoned to me to come out to him. There was something in his face that made me start up and follow him at once. He was extremely quiet, even stiff, not a muscle of his face moving, but very pale.

"I have something to show you," he said, leading me through the vaulted hall, hung round with ancestral pictures, into the gravelled space that looked like a filled-up moat, where stood the big blasted oak, with its twisted, pointing branches. I followed him on to the lawn, or rather the piece of park-land that ran up to the house. We walked quickly, he in front, without exchanging a word. Suddenly he stopped, just where there jutted out the bow-window of the yellow drawing-room, and I felt Oke's hand tight upon my arm.

"I have brought you here to see something," he whispered hoarsely; and he led me to the window.

I looked in. The room, compared with the out door, was rather dark; but against the yellow wall I saw Mrs. Oke sitting alone on a couch in her white dress, her head slightly thrown back, a large red rose in her hand.

"Do you believe now?" whispered Oke's voice hot at my ear. "Do you believe now? Was it all my fancy? But I will have him this time. I have locked the door inside, and, by God! he shan't escape."

The words were not out of Oke's mouth. I felt myself struggling with him silently outside that window. But he broke loose, pulled open the window, and leapt into the room, and I after him. As I crossed the threshold, something flashed in my eyes; there was a loud report, a sharp cry, and the thud of a body on the ground.

Oke was standing in the middle of the room, with a faint smoke about him; and at his feet, sunk down from the sofa, with her blond head resting on its seat, lay Mrs. Oke, a pool of red forming in her white dress. Her mouth was convulsed, as if in that automatic shriek, but her wide-open white eyes seemed to smile vaguely and distantly.

I know nothing of time. It all seemed to be one second, but a second that lasted hours. Oke stared, then turned round and laughed.

"The damned rascal has given me the slip again!" he cried; and quickly unlocking the door, rushed out of the house with dreadful cries.

That is the end of the story. Oke tried to shoot himself that evening, but merely fractured his jaw, and died a few days later, raving. There were all sorts of legal inquiries, through which I went as through a dream; and whence it resulted that

Mr. Oke had killed his wife in a fit of momentary madness. That was the end of Alice Oke. By the way, her maid brought me a locket which was found round her neck, all stained with blood. It contained some very dark auburn hair, not at all the colour of William Oke's. I am quite sure it was Lovelock's.

End of the Project Gutenberg EBook of A Phantom Lover, by Vernon Lee

*** END OF THIS PROJECT GUTENBERG EBOOK A PHANTOM LOVER

***** This file should be named 8180.txt or 8180.zip ***** This and all associated files of various formats will be found in:
<http://www.gutenberg.org/8/1/8/8180/>

Produced by Katherine Delany, Suzanne L. Shell, Charles Franks and the Online Distributed Proofreading Team

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

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

States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE

THE FULL PROJECT GUTENBERG LICENSE PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

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

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

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

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg-tm electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by

copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg-tm License when you share it without charge with others.

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

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

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears, or with which the phrase "Project Gutenberg" is associated) is accessed, displayed, performed, viewed, copied or distributed:

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

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or

charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

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

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

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

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

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

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

* You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."

* You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg-tm License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg-tm works.

* You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.

* You comply with all other terms of this agreement for free distribution of Project Gutenberg-tm works.

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

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg-tm collection. Despite these efforts, Project Gutenberg-tm electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to,

incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg-tm trademark, and any other party distributing a Project Gutenberg-tm electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

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

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

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or

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

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

Section 2. Information about the Mission of Project Gutenberg-tm

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

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

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is in Fairbanks, Alaska, with the mailing address: PO Box 750175, Fairbanks, AK 99775, but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's web site and official page at www.gutenberg.org/contact

For additional contact information:

Dr. Gregory B. Newby
Chief Executive and Director
gbnewby@pglaf.org

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

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

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

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

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

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

Section 5. General Information About Project Gutenberg-tm electronic works.

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

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

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

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