

**SIGMUND FREUD, JENSEN
WILHELM**

**DELUSION AND DREAM :
AN INTERPRETATION IN
THE LIGHT OF
PSYCHOANALYSIS OF
GRADIVA**

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Sigmund Freud

Delusion and Dream : an Interpretation in the Light of Psychoanalysis of Gradiva

PREFACE

To Dr. G. Stanley Hall, President of Clark University, who first called to my attention the charm of *Gradiva*, by Wilhelm Jensen, and suggested the possibility of the translation and publication combined with the translation of Freud's commentary, I am deeply grateful for his kindly interest and effort in connection with the publication of the book, and his assistance with the technical terms of psychopathology.

In this connection I am also indebted to Dr. Smith Ely Jelliffe, who gave many helpful suggestions as a result of his thorough reading of the manuscript of the commentary.

I wish also to express my profound appreciation to my friend, Miss M. Evelyn Fitzsimmons, for her generous help with the original manuscript and other valuable comments offered while she was reading the entire proof.

HELEN M. DOWNEY.

Worcester, Mass.

INTRODUCTION

Jensen's brilliant and unique story of *Gradiva* has not only literary merit of very high order, but may be said to open up a new field for romance. It is the story of a young archaeologist who suffered a very characteristic mental disturbance and was gradually but effectively cured by a kind of native psychotherapeutic instinct, which probably inheres in all of us, but which in this case was found in the girl he formerly loved but had forgotten, and who restored at the same time his health and his old affection for her.

Perhaps the most extraordinary thing about the work is that the author knew nothing of psychotherapy as such, but wrought his way through the labyrinth of mechanisms that he in a sense rediscovered and set to work, so that it needed only the application of technical terms to make this romance at the same time a pretty good key to the whole domain of psychoanalysis. In a sense it is a dream-story, but no single dream ever began to be so true to the typical nature of dreams; it is a clinical picture, but I can think of no clinical picture that had its natural human interest so enhanced by a moving romance. *Gradiva* might be an introduction to psychoanalysis, and is better than anything else we can think of to popularize it.

It might be added that while this romance has been more thoroughly analysed than any other, and that by Freud himself, it is really only one of many which in the literature of the subject have been used to show forth the mysterious ways of the unconscious. It indicates that psychoanalysis has a future in literary criticism, if not that all art and artists have, from the beginning, more or less anticipated as they now illustrate it.

The translator is thoroughly competent and has done her work with painstaking conscientiousness, and she has had the great advantage of having it revised, especially with reference to the translation of technical terms from the German, by no less an eminent expert in psychotherapy than Dr. Smith Ely Jelliffe.

G. STANLEY HALL.

PART I

GRADIVA

A POMPEIIAN FANCY

BY

WILHELM JENSEN

On a visit to one of the great antique collections of Rome, Norbert Hanold had discovered a bas-relief which was exceptionally attractive to him, so he was much pleased, after his return to Germany, to be able to get a splendid plaster-cast of it. This had now been hanging for some years on one of the walls of his work-room, all the other walls of which were lined with bookcases. Here it had the advantage of a position with the right light exposure, on a wall visited, though but briefly, by the evening sun. About one-third life-size, the bas-relief represented a complete female figure in the act of walking; she was still young, but no longer in childhood and, on the other hand, apparently not a woman, but a Roman virgin about in her twentieth year. In no way did she remind one of the numerous extant bas-reliefs of a Venus, a Diana, or other Olympian goddess, and equally little of a Psyche or nymph. In her was embodied something humanly commonplace – not in a bad sense – to a degree a sense of present time, as if the artist, instead of making a pencil sketch of her on a sheet of paper, as is done in our day, had fixed her in a clay model quickly, from life, as she passed on the street, a tall, slight figure, whose soft, wavy hair a folded kerchief almost completely bound; her rather slender face was not at all dazzling; and the desire to produce such effect was obviously equally foreign to her; in the delicately formed features was expressed a nonchalant equanimity in regard to what was occurring about her; her eye, which gazed calmly ahead, bespoke absolutely unimpaired powers of vision and thoughts quietly withdrawn. So the young woman was fascinating, not at all because of plastic beauty of form, but because she possessed something rare in antique sculpture, a realistic, simple, maidenly grace which gave the impression of imparting life to the relief. This was effected chiefly by the movement represented in the picture. With her head bent forward a little, she held slightly raised in her left hand, so that her sandalled feet became visible, her garment which fell in exceedingly voluminous folds from her throat to her ankles. The left foot had advanced, and the right, about to follow, touched the ground only lightly with the tips of the toes, while the sole and heel were raised almost vertically. This movement produced a double impression of exceptional agility and of confident composure, and the flight-like poise, combined with a firm step, lent her the peculiar grace.

Where had she walked thus and whither was she going? Doctor Norbert Hanold, docent of archæology, really found in the relief nothing noteworthy for his science. It was not a plastic production of great art of the antique times, but was essentially a Roman *genre* production, and he could not explain what quality in it had aroused his attention; he knew only that he had been attracted by something and this effect of the first view had remained unchanged since then. In order to bestow a name upon the piece of sculpture, he had called it to himself Gradiva, “the girl splendid in walking.” That was an epithet applied by the ancient poets solely to Mars Gradivus, the war-god going out to battle, yet to Norbert it seemed the most appropriate designation for the bearing and movement of

the young girl, or, according to the expression of our day, of the young lady, for obviously she did not belong to a lower class but was the daughter of a nobleman, or at any rate was of honourable family. Perhaps – her appearance brought the idea to his mind involuntarily – she might be of the family of a patrician *ædile* whose office was connected with the worship of Ceres, and she was on her way to the temple of the goddess on some errand.

Yet it was contrary to the young archaeologist's feeling to put her in the frame of great, noisy, cosmopolitan Rome. To his mind, her calm, quiet manner did not belong in this complex machine where no one heeded another, but she belonged rather in a smaller place where every one knew her, and, stopping to glance after her, said to a companion, "That is Gradiva" – her real name Norbert could not supply – "the daughter of – , she walks more beautifully than any other girl in our city."

As if he had heard it thus with his own ears, the idea had become firmly rooted in his mind, where another supposition had developed almost into a conviction. On his Italian journey, he had spent several weeks in Pompeii studying the ruins; and in Germany, the idea had suddenly come to him one day that the girl depicted by the relief was walking there, somewhere, on the peculiar stepping-stones which have been excavated; these had made a dry crossing possible in rainy weather, but had afforded passage for chariot-wheels. Thus he saw her putting one foot across the interstice while the other was about to follow, and as he contemplated the girl, her immediate and more remote environment rose before his imagination like an actuality. It created for him, with the aid of his knowledge of antiquity, the vista of a long street, among the houses of which were many temples and porticoes. Different kinds of business and trades, stalls, work-shops, taverns came into view; bakers had their breads on display; earthenware jugs, set into marble counters, offered everything requisite for household and kitchen; at the street corner sat a woman offering vegetables and fruit for sale from baskets; from a half-dozen large walnuts she had removed half of the shell to show the meat, fresh and sound, as a temptation for purchasers. Wherever the eye turned, it fell upon lively colours, gaily painted wall surfaces, pillars with red and yellow capitals; everything reflected the glitter and glare of the dazzling noonday sun. Farther off on a high base rose a gleaming, white statue, above which, in the distance, half veiled by the tremulous vibrations of the hot air, loomed Mount Vesuvius, not yet in its present cone shape and brown aridity, but covered to its furrowed, rocky peak with glistening verdure. In the street only a few people moved about, seeking shade wherever possible, for the scorching heat of the summer noon hour paralysed the usually bustling activities. There Gradiva walked over the stepping-stones and scared away from them a shimmering, golden-green lizard.

Thus the picture stood vividly before Norbert Hanold's eyes, but from daily contemplation of her head, another new conjecture had gradually arisen. The cut of her features seemed to him, more and more, not Roman or Latin, but Greek, so that her Hellenic ancestry gradually became for him a certainty. The ancient settlement of all southern Italy by Greeks offered sufficient ground for that, and more ideas pleasantly associated with the settlers developed. Then the young "domina" had perhaps spoken Greek in her parental home, and had grown up fostered by Greek culture. Upon closer consideration he found this also confirmed by the expression of the face, for quite decidedly wisdom and a delicate spirituality lay hidden beneath her modesty.

These conjectures or discoveries could, however, establish no real archaeological interest in the little relief, and Norbert was well aware that something else, which no doubt might be under the head of science, made him return to frequent contemplation of the likeness. For him it was a question of critical judgment as to whether the artist had reproduced Gradiva's manner of walking from life. About that he could not become absolutely certain, and his rich collection of copies of antique plastic works did not help him in this matter. The nearly vertical position of the right foot seemed exaggerated; in all experiments which he himself made, the movement left his rising foot always in a much less upright position; mathematically formulated, his stood, during the brief moment of lingering, at an angle of only forty-five degrees from the ground, and this seemed to him natural for the mechanics of walking, because it served the purpose best. Once he used the presence of a

young anatomist friend as an opportunity for raising the question, but the latter was not able to deliver a definite decision, as he had made no observations in this connection. He confirmed the experience of his friend, as agreeing with his own, but could not say whether a woman's manner of walking was different from that of a man, and the question remained unanswered.

In spite of this, the discussion had not been without profit, for it suggested something that had not formerly occurred to him; namely, observation from life for the purpose of enlightenment on the matter. That forced him, to be sure, to a mode of action utterly foreign to him; women had formerly been for him only a conception in marble or bronze, and he had never given his feminine contemporaries the least consideration; but his desire for knowledge transported him into a scientific passion in which he surrendered himself to the peculiar investigation which he recognized as necessary. This was hindered by many difficulties in the human throng of the large city, and results of the research were to be hoped for only in the less frequented streets. Yet, even there, long skirts generally made the mode of walking undiscernible, for almost no one but housemaids wore short skirts and they, with the exception of a few, because of their heavy shoes could not well be considered in solving the question. In spite of this he steadfastly continued his survey in dry, as well as in wet weather; he perceived that the latter promised the quickest results, for it caused the ladies to raise their skirts. To many ladies, his searching glances directed at their feet must have inevitably been quite noticeable; sometimes a displeased expression of the lady observed showed that she considered his demeanour a mark of boldness or ill-breeding; sometimes, as he was a young man of very captivating appearance, the opposite, a bit of encouragement, was expressed by a pair of eyes. Yet one was as incomprehensible to him as the other. Gradually his perseverance resulted in the collection of a considerable number of observations, which brought to his attention many differences. Some walked slowly, some fast, some ponderously, some buoyantly. Many let their soles merely glide over the ground; not many raised them more obliquely to a smarter position. Among all, however, not a single one presented to view Gradiva's manner of walking. That filled him with satisfaction that he had not been mistaken in his archæological judgment of the relief. On the other hand, however, his observations caused him annoyance, for he found the vertical position of the lingering foot beautiful, and regretted that it had been created by the imagination or arbitrary act of the sculptor and did not correspond to reality.

Soon after his pedestrian investigations had yielded him this knowledge, he had, one night, a dream which caused him great anguish of mind. In it he was in old Pompeii, and on the twenty-fourth of August of the year 79, which witnessed the eruption of Vesuvius. The heavens held the doomed city wrapped in a black mantle of smoke; only here and there the flaring masses of flame from the crater made distinguishable, through a rift, something steeped in blood-red light; all the inhabitants, either individually or in confused crowd, stunned out of their senses by the unusual horror, sought safety in flight; the pebbles and the rain of ashes fell down on Norbert also, but, after the strange manner of dreams, they did not hurt him, and in the same way, he smelled the deadly sulphur fumes of the air without having his breathing impeded by them. As he stood thus at the edge of the Forum near the Jupiter temple, he suddenly saw Gradiva a short distance in front of him. Until then no thought of her presence there had moved him, but now suddenly it seemed natural to him, as she was, of course, a Pompeian girl, that she was living in her native city and, without his having any suspicion of it, was his contemporary. He recognized her at first glance; the stone model of her was splendidly striking in every detail, even to her gait; involuntarily he designated this as "lente festinans." So with buoyant composure and the calm unmindfulness of her surroundings peculiar to her, she walked across the flagstones of the Forum to the Temple of Apollo. She seemed not to notice the impending fate of the city, but to be given up to her thoughts; on that account he also forgot the frightful occurrence, for at least a few moments, and because of a feeling that the living reality would quickly disappear from him again, he tried to impress it accurately on his mind. Then, however, he became suddenly aware that if she did not quickly save herself, she must perish in the general destruction, and violent

fear forced from him a cry of warning. She heard it, too, for her head turned toward him so that her face now appeared for a moment in full view, yet with an utterly uncomprehending expression; and, without paying any more attention to him, she continued in the same direction as before. At the same time, her face became paler as if it were changing to white marble; she stepped up to the portico of the Temple, and then, between the pillars, she sat down on a step and slowly laid her head upon it. Now the pebbles were falling in such masses that they condensed into a completely opaque curtain; hastening quickly after her, however, he found his way to the place where she had disappeared from his view, and there she lay, protected by the projecting roof, stretched out on the broad step, as if for sleep, but no longer breathing, apparently stifled by the sulphur fumes. From Vesuvius the red glow flared over her countenance, which, with closed eyes, was exactly like that of a beautiful statue. No fear nor distortion was apparent, but a strange equanimity, calmly submitting to the inevitable, was manifest in her features. Yet they quickly became more indistinct as the wind drove to the place the rain of ashes, which spread over them, first like a grey gauze veil, then extinguished the last glimpse of her face, and soon, like a Northern winter snowfall, buried the whole figure under a smooth cover. Outside, the pillars of the Temple of Apollo rose, now, however, only half of them, for the grey fall of ashes heaped itself likewise against them.

When Norbert Hanold awoke, he still heard the confused cries of the Pompeians who were seeking safety, and the dully resounding boom of the surf of the turbulent sea. Then he came to his senses; the sun cast a golden gleam of light across his bed; it was an April morning and outside sounded the various noises of the city, cries of venders, and the rumbling of vehicles. Yet the dream picture still stood most distinctly in every detail before his open eyes, and some time was necessary before he could get rid of a feeling that he had really been present at the destruction on the bay of Naples, that night nearly two thousand years ago. While he was dressing, he first became gradually free from it, yet he did not succeed, even by the use of critical thought, in breaking away from the idea that Gradiva had lived in Pompeii and had been buried there in 79. Rather, the former conjecture had now become to him an established certainty, and now the second also was added. With woful feeling he now viewed in his living-room the old relief which had assumed new significance for him. It was, in a way, a tombstone by which the artist had preserved for posterity the likeness of the girl who had so early departed this life. Yet if one looked at her with enlightened understanding, the expression of her whole being left no doubt that, on that fateful night, she had actually lain down to die with just such calm as the dream had showed. An old proverb says that the darlings of the gods are taken from the earth in the full vigour of youth.

Without having yet put on a collar, in morning array, with slippers on his feet, Norbert leaned on the open window and gazed out. The spring, which had finally arrived in the north also, was without, but announced itself in the great quarry of the city only by the blue sky and the soft air, yet a foreboding of it reached the senses, and awoke in remote, sunny places a desire for leaf-green, fragrance and bird song; a breath of it came as far as this place; the market women on the street had their baskets adorned with a few, bright wild flowers, and at an open window, a canary in a cage warbled his song. Norbert felt sorry for the poor fellow for, beneath the clear tone, in spite of the joyful note, he heard the longing for freedom and the open.

Yet the thoughts of the young archæologist dallied but briefly there, for something else had crowded into them. Not until then had he become aware that in the dream he had not noticed exactly whether the living Gradiva had really walked as the piece of sculpture represented her, and as the women of to-day, at any rate, did not walk. That was remarkable because it was the basis of his scientific interest in the relief; on the other hand, it could be explained by his excitement over the danger to her life. He tried, in vain, however, to recall her gait.

Then suddenly something like a thrill passed through him; in the first moment he could not say whence. But then he realized; down in the street, with her back toward him, a female, from figure and dress undoubtedly a young lady, was walking along with easy, elastic step. Her dress, which reached

only to her ankles, she held lifted a little in her left hand, and he saw that in walking the sole of her slender foot, as it followed, rose for a moment vertically on the tips of the toes. It appeared so, but the distance and the fact that he was looking down did not admit of certainty.

Quickly Norbert Hanold was in the street without yet knowing exactly how he had come there. He had, like a boy sliding down a railing, flown like lightning down the steps, and was running down among the carriages, carts and people. The latter directed looks of wonder at him, and from several lips came laughing, half mocking exclamations. He was unaware that these referred to him; his glance was seeking the young lady and he thought that he distinguished her dress a few dozen steps ahead of him, but only the upper part; of the lower half, and of her feet, he could perceive nothing, for they were concealed by the crowd thronging on the sidewalk.

Now an old, comfortable, vegetable woman stretched her hand toward his sleeve, stopped him and said, half grinning, "Say, my dear, you probably drank a little too much last night, and are you looking for your bed here in the street? You would do better to go home and look at yourself in the mirror."

A burst of laughter from those near by proved it true that he had shown himself in garb not suited to public appearance, and brought him now to realization that he had heedlessly run from his room. That surprised him because he insisted upon conventionality of attire and, forsaking his project, he quickly returned home, apparently, however, with his mind still somewhat confused by the dream and dazed by illusion, for he had perceived that, at the laughter and exclamation, the young lady had turned her head a moment, and he thought he had seen not the face of a stranger, but that of Gradiva looking down upon him.

Because of considerable property, Doctor Norbert Hanold was in the pleasant position of being unhampered master of his own acts and wishes and, upon the appearance of any inclination, of not depending for expert counsel about it on any higher court than his own decision. In this way he differed most favourably from the canary, who could only warble out, without success, his inborn impulse to get out of the cage into the sunny open. Otherwise, however, the young archaeologist resembled the latter in many respects. He had not come into the world and grown up in natural freedom, but already at birth had been hedged in by the grating with which family tradition, by education and predestination, had surrounded him. From his early childhood no doubt had existed in his parents' house that he, as the only son of a university professor and antiquarian, was called upon to preserve, if possible to exalt, by that very activity the glory of his father's name; so this business continuity had always seemed to him the natural task of his future. He had clung loyally to it even after the early deaths of his parents had left him absolutely alone; in connection with his brilliantly passed examination in philology, he had taken the prescribed student trip to Italy and had seen in the original a number of old works of art whose imitations, only, had formerly been accessible to him. Nothing more instructive for him than the collections of Florence, Rome, Naples could be offered anywhere; he could furnish evidence that the period of his stay there had been used excellently for the enrichment of his knowledge, and he had returned home fully satisfied to devote himself with the new acquisitions to his science. That besides these objects from the distant past, the present still existed round about him, he felt only in the most shadowy way; for his feelings marble and bronze were not dead, but rather the only really vital thing which expressed the purpose and value of human life; and so he sat in the midst of his walls, books and pictures, with no need of any other intercourse, but whenever possible avoiding the latter as an empty squandering of time and only very reluctantly submitting occasionally to an inevitable party, attendance at which was required by the connections handed down from his parents. Yet it was known that at such gatherings he was present without eyes or ears for his surroundings, and as soon as it was any way permissible, he always took his leave, under some pretext, at the end of the lunch or dinner, and on the street he greeted none of those whom he had sat with at the table. That served, especially with young ladies, to put him in a rather unfavourable light; for upon meeting even a girl with whom he had, by way of exception, spoken a

few words, he looked at her without a greeting as at a quite unknown person whom he had never seen. Although perhaps archæology, in itself, might be a rather curious science and although its alloy had effected a remarkable amalgamation with Norbert Hanold's nature, it could not exercise much attraction for others and afforded even him little enjoyment in life according to the usual views of youth. Yet with a perhaps kindly intent Nature had added to his blood, without his knowing of the possession, a kind of corrective of a thoroughly unscientific sort, an unusually lively imagination which was present not only in dreams, but often in his waking hours, and essentially made his mind not preponderantly adapted to strict research method devoid of interest. From this endowment, however, originated another similarity between him and the canary. The latter was born in captivity, had never known anything else than the cage which confined him in narrow quarters, but he had an inner feeling that something was lacking to him, and sounded from his throat his desire for the unknown. Thus Norbert Hanold understood it, pitied him for it, returned to his room, leaned again from the window and was thereupon moved by a feeling that he, too, lacked a nameless something. Meditation on it, therefore, could be of no use. The indefinite stir of emotion came from the mild, spring air, the sunbeams and the broad expanse with its fragrant breath, and formed a comparison for him; he was likewise sitting in a cage behind a grating. Yet this idea was immediately followed by the palliating one that his position was more advantageous than that of the canary, for he had in his possession wings which were hindered by nothing from flying out into the open at his pleasure.

But that was an idea which developed more upon reflection. Norbert gave himself up for a time to this occupation, yet it was not long before the project of a spring journey assumed definite shape. This he carried out that very day, packed a light valise, and before he went south by the night express, cast at nightfall another regretful departing glance on Gradiva, who, steeped in the last rays of the sun, seemed to step out with more buoyancy than ever over the invisible stepping-stones beneath her feet. Even if the impulse for travel had originated in a nameless feeling, further reflection had, however, granted, as a matter of course, that it must serve a scientific purpose. It had occurred to him that he had neglected to inform himself with accuracy about some important archæological questions in connection with some statues in Rome and, without stopping on the way, he made the journey of a day and a half thither.

Not very many personally experience the beauty of going from Germany to Italy in the spring when one is young, wealthy and independent, for even those endowed with the three latter requirements are not always accessible to such a feeling for beauty, especially if they (and alas they form the majority) are in couples on the days or weeks after a wedding, for such allow nothing to pass without an extraordinary delight, which is expressed in numerous superlatives; and finally they bring back home, as profit, only what they would have discovered, felt or enjoyed exactly as much by staying there. In the spring such dualists usually swarm over the Alpine passes in exactly opposite direction to the birds of passage. During the whole journey they billed and cooed around Norbert as if they were in a rolling dove-cot, and for the first time in his life he was compelled to observe his fellow beings more closely with eye and ear. Although, from their speech, they were all German country people, his racial identity with them awoke in him no feeling of pride, but rather the opposite one, that he had done reasonably well to bother as little as possible with the *homo sapiens* of Linnæan classification, especially in connection with the feminine half of this species; for the first time he saw also, in his immediate vicinity, people brought together by the mating impulse without his being able to understand what had been the mutual cause. It remained incomprehensible to him why the women had chosen these men, and still more perplexing why the choice of the men had fallen upon these women. Every time he raised his eyes, his glance had to fall on the face of some one of them and it found none which charmed the eye by outer attraction or possessed indication of intellect or good nature. To be sure, he lacked a standard for measuring, for of course one could not compare the women of to-day with the sublime beauty of the old works of art, yet he had a dark suspicion that he was not to blame for this unkind view, but that in all expressions there was something lacking which

ordinary life was in duty bound to offer. So he reflected for many hours on the strange impulses of human beings, and came to the conclusion that of all their follies, marriage, at any rate, took the prize as the greatest and most incomprehensible one, and the senseless wedding trips to Italy somehow capped the climax of this buffoonery.

Again, however, he was reminded of the canary that he had left behind in captivity, for he also sat here in a cage, cooped in by the faces of young bridal couples which were as rapturous as vapid, past which his glance could only occasionally stray through the window. Therefore it can be easily explained that the things passing outside before his eyes made other impressions on him than when he had seen them some years before. The olive foliage had more of a silver sheen; the solitary, towering cypresses and pines here and there were delineated with more beautiful and more distinctive outlines; the places situated on the mountain heights seemed to him more charming, as if each one, in a manner, were an individual with different expression; and Trasimene Lake seemed to him of a soft blue such as he had never noticed in any surface of water. He had a feeling that a Nature unknown to him was surrounding the railway tracks, as if he must have passed through these places before in continual twilight, or during a grey rainfall, and was now seeing them for the first time in their golden abundance of colour. A few times he surprised himself in a desire, formerly unknown to him, to alight and seek afoot the way to this or that place because it looked to him as if it might be concealing something peculiar or mysterious. Yet he did not allow himself to be misled by such unreasonable impulses, but the “diretissimo” took him directly to Rome where, already, before the entrance into the station, the ancient world with the ruins of the temple of Minerva Medica received him. When he had finally freed himself from his cage filled with “inseparables,” he immediately secured accommodations in a hotel well known to him, in order to look about from there, without excessive haste, for a private house satisfactory to him.

Such a one he had not yet found in the course of the next day, but returned to his “albergo” again in the evening and went to sleep rather exhausted by the unaccustomed Italian air, the strong sun, much wandering about and the noise of the streets. Soon consciousness began to fade, but just as he was about to fall asleep he was again awakened, for his room was connected with the adjoining one by a door concealed only by a wardrobe, and into this came two guests, who had taken possession of it that morning. From the voices which sounded through the thin partition, they were a man and a woman who unmistakably belonged to that class of German spring birds of passage with whom he had yesterday journeyed hither from Florence. Their frame of mind seemed to give decidedly favourable testimony concerning the hotel cuisine, and it might be due to the good quality of a Castellin-romani wine that they exchanged ideas and feelings most distinctly and audibly in North German tongue:

“My only Augustus.”

“My sweet Gretchen.”

“Now again we have each other.”

“Yes, at last we are alone again.”

“Must we do more sight-seeing to-morrow?”

“At breakfast we shall look in *Baedeker* for what is still to be done.”

“My only Augustus, to me you are much more pleasing than Apollo Belvedere.”

“And I have often thought, my sweet Gretchen, that you are much more beautiful than the Capitoline Venus.”

“Is the volcano that we want to climb near here?”

“No, I think we’ll have to ride a few hours more in the train to get there.”

“If it should begin to belch flame just as we got to the middle, what would you do?”

“Then my only thought would be to save you, and I would take you in my arms – so.”

“Don’t scratch yourself on that pin!”

“I can think of nothing more beautiful than to shed my blood for you.”

“My only Augustus.”

“My sweet Gretchen.”

With that the conversation ceased, Norbert heard another ill-defined rustling and moving of chairs, then it became quiet and he fell back into a doze which transported him to Pompeii just as Vesuvius again began its eruption. A vivid throng of fleeing people caught him, and among them he saw Apollo Belvedere lift up the Capitoline Venus, take her away and place her safely upon some object in a dark shadow; it seemed to be a carriage or cart on which she was to be carried off, for a rattling sound was soon heard from that direction. This mythological occurrence did not amaze the young archæologist, but it struck him as remarkable that the two talked German, not Greek, to each other for, as they half regained their senses, he heard them say:

“My sweet Gretchen.”

“My only Augustus.”

But after that the dream picture changed completely. Absolute silence took the place of the confused sound, and instead of smoke and fire-glow, bright, hot sunlight rested on the ruins of the buried city. This likewise changed gradually, became a bed on whose white linen golden beams circled up to his eyes, and Norbert Hanold awoke in the scintillating spring morning of Rome.

Within him, also, however, something had changed; why, he could not surmise, but a strangely oppressive feeling had again taken possession of him, a feeling that he was imprisoned in a cage which this time was called Rome. As he opened the window, there screamed up from the street dozens of venders' cries far more shrill to his ear than those in his German home; he had come only from one noisy quarry to another, and a strangely uncanny horror of antique collections, of meeting there Apollo Belvedere or the Capitoline Venus, frightened him away. Thus, after brief consideration, he refrained from his intention of looking for a dwelling, hastily packed his valise again and went farther south by train. To escape the “inseparables,” he did this in a third-class coach, expecting at the same time to find there an interesting and scientifically useful company of Italian folk-types, the former models of antique works of art. Yet he found nothing but the usual dirt, Monopol cigars which smelled horribly, little warped fellows beating about with arms and legs, and members of the female sex, in contrast to whom his coupled country-women seemed to his memory almost like Olympian goddesses.

Two days later Norbert Hanold occupied a rather questionable space called a “room” in “Hotel Diomed” beside the eucalyptus-guarded “ingresso” to the excavations of Pompeii. He had intended to stay in Naples for some time to study again more closely the sculptures and wall-paintings in the Museo Nazionale, but he had had an experience there similar to that in Rome. In the room for the collection of Pompeian household furniture he found himself wrapped in a cloud of feminine, ultra-fashionable travel-costumes, which had doubtless all quickly replaced the virgin radiance of satin, silk or lace bridal finery; each one clung to the arm of a young or old companion, likewise faultlessly attired, according to men's fashion standards; and Norbert's newly gained insight into a field of knowledge formerly unknown to him had advanced so far as to permit him to recognize them at first glance; every man was Augustus, every girl was Gretchen. Only this came to light here by means of other forms of conversation tempered, moderated and modified by the ear of publicity.

“Oh, look, that was practical of them; we'll surely have to get a meat warmer like that, too.”

“Yes, but for the food that my wife cooks it must be made of silver.”

“How do you know that what I cook will taste so good to you?”

The question was accompanied by a roguish, arch glance and was answered in the affirmative, with a glance varnished with lacquer, “What you serve to me can be nothing but delicious.”

“No; that surely is a thimble! Did the people of those days have needles?”

“It almost seems so, but you could not have done anything with that, my darling, it would be much too large even for your thumb.”

“Do you really think that? And do you like slender fingers better than broad ones?”

“Yours I do not need to see; by touch I could discover them, in the deepest darkness, among all the others in the world.”

“That is really awfully interesting. Do we still really have to go to Pompeii also?”

“No, that will hardly pay; there are only old stones and rubbish there; whatever was of value, *Baedeker* says, was brought here. I fear the sun there would be too hot for your delicate complexion, and I could never forgive myself that.”

“What if you should suddenly have a negress for a wife?”

“No, my imagination fortunately does not reach that far, but a freckle on your little nose would make me unhappy. I think, if it is agreeable to you, we’ll go to Capri to-morrow, my dear. There everything is said to be very comfortable, and in the wonderful light of the Blue Grotto I shall first realize completely what a great prize I have drawn in the lottery of happiness.”

“You – if any one hears that, I shall be almost ashamed. But wherever you take me, it is agreeable to me, and makes no difference, for I have you with me.”

Augustus and Gretchen over again, somewhat toned down and tempered for eye and ear. It seemed to Norbert Hanold that he had had thin honey poured upon him from all sides and that he had to dispose of it swallow by swallow. A sick feeling came over him, and he ran out of the Museo Nazionale to the nearest “osteria” to drink a glass of vermouth. Again and again the thought intruded itself upon his mind: Why did these hundredfold dualities fill the museums of Florence, Rome, Naples, instead of devoting themselves to their plural occupations in their native Germany? Yet from a number of chats and tender talks, it seemed to him that the majority of these bird couples did not intend to nest in the rubbish of Pompeii, but considered a side trip to Capri much more profitable, and thence originated his sudden impulse to do what they did not do. There was at any rate offered to him a chance to be freed from the main flock of this migration and to find what he was vainly seeking here in Italy. That was also a duality, not a wedding duality, but two members of the same family without cooing bills, silence and science, two calm sisters with whom only one could count upon satisfactory shelter. His desire for them contained something formerly unknown to him; if it had not been a contradiction in itself, he could have applied to this impulse the epithet “passionate” – and an hour later he was already sitting in a “carrozzella” which bore him through the interminable Portici and Resina. The journey was like one through a street splendidly adorned for an old Roman victor; to the right and left almost every house spread out to dry in the sun, like yellow tapestry hangings, a super-abundant wealth of “pasta di Napoli,” the greatest dainty of the country, thick or thin macaroni, vermicelli, spaghetti, canelloni and fidelini, to which smoke of fats from cook-shops, dust-clouds, flies and fleas, the fish scales flying about in the air, chimney smoke and other day and night influences lent the familiar delicacy of its taste. Then the cone of Vesuvius looked down close by across brown lava fields; at the right extended the gulf of shimmering blue, as if composed of liquid malachite and lapis lazuli. The little nutshell on wheels flew, as if whirled forth by a mad storm and as if every moment must be its last, over the dreadful pavement of Torre del Greco, rattled through Torre dell’Annunziata, reached the Dioscuri, “Hotel Suisse” and “Hotel Diomed,” which measured their power of attraction in a ceaseless, silent, but ferocious struggle, and stopped before the latter whose classic name, again, as on his first visit, had determined the choice of the young archæologist. With apparently, at least, the greatest composure, however, the modern Swiss competitor viewed this event before its very door. It was calm because no different water from what it used was boiled in the pots of its classic neighbour; and the antique splendours temptingly displayed for sale over there had not come to light again after two thousand years under the ashes, any more than the ones which it had.

Thus Norbert Hanold, contrary to all expectations and intentions, had been transported in a few days from northern Germany to Pompeii, found the “Diomed” not too much filled with human guests, but on the other hand populously inhabited by the *musca domestica communis*, the common house-fly. He had never been subject to violent emotions; yet a hatred of these two-winged creatures burned

within him; he considered them the basest evil invention of Nature, on their account much preferred the winter to the summer as the only time suited to human life, and recognized in them invincible proof against the existence of a rational world-system. Now they received him here several months earlier than he would have fallen to their infamy in Germany, rushed immediately about him in dozens, as upon a patiently awaited victim, whizzed before his eyes, buzzed in his ears, tangled themselves in his hair, tickled his nose, forehead and hands. Therein many reminded him of honeymoon couples, probably were also saying to each other in their language, “My only Augustus” and “My sweet Gretchen”; in the mind of the tormented man rose a longing for a “scacciamosche,” a splendidly made fly-flapper like one unearthed from a burial vault, which he had seen in the Etruscan museum in Bologna. Thus, in antiquity, this worthless creature had likewise been the scourge of humanity, more vicious and more inevitable than scorpions, venomous snakes, tigers and sharks, which were bent upon only physical injury, rending or devouring the ones attacked; against the former one could guard himself by thoughtful conduct. From the common house-fly, however, there was no protection, and it paralysed, disturbed and finally shattered the psychic life of human beings, their capacity for thinking and working, every lofty flight of imagination and every beautiful feeling. Hunger or thirst for blood did not impel them, but solely the diabolical desire to torture; it was the “Ding an sich” in which absolute evil had found its incarnation. The Etruscan “scacciamosche,” a wooden handle with a bunch of fine leather strips fastened to it, proved the following: they had destroyed the most exalted poetic thoughts in the mind of Æschylus; they had caused the chisel of Phidias to make an irremediable slip, had run over the brow of Zeus, the breast of Aphrodite, and from head to foot of all Olympian gods and goddesses; and Norbert felt in his soul that the service of a human being was to be estimated, above all, according to the number of flies which he had killed, pierced, burned up or exterminated in hecatombs during his life, as avenger of his whole race from remotest antiquity.

For the achievement of such fame, he lacked here the necessary weapon, and like the greatest battle hero of antiquity, who had, however, been alone and unable to do otherwise, he left the field, or rather his room, in view of the hundredfold overwhelming number of the common foe. Outside it dawned upon him that he had thereby done in a small way what he would have to repeat on a larger scale on the morrow. Pompeii, too, apparently offered no peacefully gratifying abode for his needs. To this idea was added, at least dimly, another, that his dissatisfaction was certainly caused not by his surroundings alone, but to a degree found its origin in him. To be sure, flies had always been very repulsive to him, but they had never before transported him into such raging fury as this. On account of the journey his nerves were undeniably in an excited and irritable condition, for which indoor air and overwork at home during the winter had probably begun to pave the way. He felt that he was out of sorts because he lacked something without being able to explain what, and this ill-humour he took everywhere with him; of course flies and bridal couples swarming *en masse* were not calculated to make life agreeable anywhere. Yet if he did not wish to wrap himself in a thick cloud of self-righteousness, it could not remain concealed from him that he was travelling around Italy just as aimless, senseless, blind and deaf as they, only with considerably less capacity for enjoyment. For his travelling companion, science, had, most decidedly, much of an old Trappist about her, did not open her mouth when she was not spoken to, and it seemed to him that he was almost forgetting in what language he had communed with her.

It was now too late in the day to go into Pompeii through the “ingresso.” Norbert remembered a circuit he had once made on the old city-wall, and attempted to mount the latter by means of all sorts of bushes and wild growth. Thus he wandered along for some distance a little above the city of graves, which lay on his right, motionless and quiet. It looked like a dead rubbish field already almost covered with shadow, for the evening sun stood in the west not far from the edge of the Tyrrhenian Sea. Round about, on the other hand, it still bathed all the hilltops and fields with an enchanting brilliancy of life, gilded the smoke-cone rising above the Vesuvius crater and clad the peaks and pinnacles of Monte Sant’ Angelo in purple. High and solitary rose Monte Epomeo from the sparkling,

blue sea glittering with golden light, from which Cape Misenum reared itself with dark outline, like a mysterious, titanic structure. Wherever the gaze rested, a wonderful picture was spread combining charm and sublimity, remote past and joyous present. Norbert Hanold had expected to find here what he longed for vaguely. Yet he was not in the mood for it, although no bridal couples and flies molested him on the deserted wall; even nature was unable to offer him what he lacked in his surroundings and within himself. With a calmness bordering closely on indifference, he let his eyes pass over the all-pervading beauty, and did not regret in the least that it was growing pale and fading away in the sunset, but returned to the “Diomed,” as he had come, dissatisfied.

But as he had now, although with ill-success, been conveyed to this place through his indiscretion, he reached the decision overnight, to get from the folly he had committed at least one day of scientific profit, and went to Pompeii on the regular road as soon as the “ingresso” was opened in the morning. In little groups commanded by official guides, armed with red *Baedekers* or their foreign cousins, longing for secret excavations of their own, there wandered before and behind him the population of the two hotels. The still fresh, morning air was filled almost exclusively by English or Anglo-American chatter; the German couples were making each other mutually happy with German sweets and inspiration up there on Capri behind Monte Sant’ Angelo at the breakfast table of the Pagano. Norbert remembered how to free himself soon, by well chosen words, combined with a good “mancia,” from the burden of a “guida,” and was able to pursue his purposes alone and unhindered. It afforded him some satisfaction to know that he possessed a faultless memory; wherever his glance rested, everything lay and stood exactly as he remembered it, as if only yesterday he had imprinted it in his mind by means of expert observation. This continually repeated experience brought, however, the added feeling that his presence there seemed really very unnecessary, and a decided indifference took possession of his eyes and his intellect more and more, as during the evening on the wall. Although, when he looked up, the pine-shaped smoke-cone of Vesuvius generally stood before him against the blue sky, yet, remarkably, it did not once appear in his memory that he had dreamed some time ago that he had been present at the destruction of Pompeii by the volcanic eruption of 79. Wandering around for hours made him tired and half-sleepy, of course, yet he felt not the least suggestion of anything dreamlike, but there lay about him only a confusion of fragments of ancient gate arches, pillars and walls significant to the highest degree for archaeology, but, viewed without the esoteric aid of this science, really not much else than a big pile of rubbish, neatly arranged, to be sure, but extremely devoid of interest; and although science and dreams were wont formerly to stand on footings exactly opposed, they had apparently here to-day come to an agreement to withdraw their aid from Norbert Hanold and deliver him over absolutely to the aimlessness of his walking and standing around.

So he had wandered in all directions from the Forum to the Amphitheatre, from the Porta di Stabia to the Porta del Vesuvio through the Street of Tombs as well as through countless others, and the sun had likewise, in the meanwhile, made its accustomed morning journey to the position where it usually changes to the more comfortable descent toward the sea. Thereby, to the great satisfaction of their misunderstood, hoarsely eloquent guides, it gave the English and American men and women, forced to go there by a traveller’s sense of duty, a signal to become mindful of the superior comfort of sitting at the lunch-tables of the twin hotels; besides, they had seen with their own eyes everything that could be required for conversation on the other side of the ocean and channel; so the separate groups, satiated by the past, started on the return, ebbed in common movement down through the Via Marina, in order not to lose meals at the, to be sure somewhat euphemistically Lucullan, tables of the present, in the house of “Diomed” or of Mr. Swiss. In consideration of all the outer and inner circumstances, this was doubtless also the wisest thing that they could do, for the noon sun of May was decidedly well disposed toward the lizards, butterflies and other winged inhabitants or visitors of the extensive mass of ruins, but for the northern complexion of a Madame or Miss its perpendicular obtrusiveness was unquestionably beginning to become less kindly, and, supposedly in some causal connection with that,

the “charmings” had already in the last hour considerably diminished, the “shockings” had increased in the same proportion, and the masculine “ah’s” proceeding from rows of teeth even more widely distended than before had begun a noticeable transition to yawning.

It was remarkable, however, that simultaneously with their vanishing, what had formerly been the city of Pompeii assumed an entirely changed appearance, but not a living one; it now appeared rather to be becoming completely petrified in dead immobility. Yet out of it stirred a feeling that death was beginning to talk, although not in a manner intelligible to human ears. To be sure, here and there was a sound as if a whisper were proceeding from the stone which, however, only the softly murmuring south wind, Atabulus, awoke, he who, two thousand years ago, had buzzed in this fashion about the temples, halls and houses, and was now carrying on his playful game with the green, shimmering stalks on the low ruins. From the coast of Africa he often rushed across, casting forth wild, full blasts: he was not doing that to-day, but was gently fanning again the old acquaintances which had come to light again. He could not, however, refrain from his natural tendency to devastate, and blew with hot breath, even though lightly, on everything that he encountered on the way.

In this, the sun, his eternally youthful mother, helped him. She strengthened his fiery breath, and accomplished, besides, what he could not, steeped everything with trembling, glittering, dazzling splendour. As with a golden eraser, she effaced from the edges of the houses on the *semitæ* and *crepidine viarum*, as the sidewalks were once called, every slight shadow, cast into all the vestibules, inner courts, peristyles and balconies her luminous radiance, or desultory rays where a shelter blocked her direct approach. Hardly anywhere was there a nook which successfully protected itself against the ocean of light and veiled itself in a dusky, silver web; every street lay between the old walls like long, rippling, white strips of linen spread out to bleach; and without exception all were equally motionless and mute, for not only had the last of the rasping and nasal tones of the English and American messengers disappeared, but the former slight evidences of lizard- and butterfly-life seemed also to have left the silent city of ruins. They had not really done so, but the gaze perceived no more movement from them.

As had been the custom of their ancestors out on the mountain slopes and cliff walls for thousands of years, when the great Pan laid himself to sleep, here, too, in order not to disturb him, they had stretched themselves out motionless or, folding their wings, had squatted here and there; and it seemed as if, in this place, they felt even more strongly the command of the hot, holy, noonday quiet in whose ghostly hour life must be silent and suppressed, because during it the dead awake and begin to talk in toneless spirit-language.

This changed aspect which the things round about had assumed really thrust itself less upon the vision than it aroused the emotions, or, more correctly, an unnamed sixth sense; this latter, however, was stimulated so strongly and persistently that a person endowed with it could not throw off the effect produced upon him. To be sure, of those estimable boarders already busy with their soup spoons at the two “alberghi” near the “ingresso,” hardly a man or woman would have been counted among those thus invested, but Nature had once bestowed this great attention upon Norbert Hanold and he had to submit to its effects, not at all because he had an understanding with it, however, for he wished nothing at all and desired nothing more than that he might be sitting quietly in his study with an instructive book in his hand, instead of having undertaken this aimless spring journey. Yet as he had turned back from the Street of Tombs through the Hercules gate into the centre of the city, and at Casa di Sallustio had turned to the left, quite without purpose or thought, into the narrow “vicolo,” suddenly that sixth sense was awakened in him; but this last expression was not really fitting, rather he was transported by it into a strangely dreamy condition, about half-way between a waking state and loss of senses. As if guarding a secret, everywhere round about him, suffused in light, lay deathly silence, so breathless that even his own lungs hardly dared to take in air. He stood at the intersection of two streets where the Vicolo Mercurio crossed the broader Strada di Mercurio, which stretched out to right and left; in answer to the god of commerce, business and trades had formerly had their

abodes here; the street corners spoke silently of it; many shops with broken counters, inlaid with marble, opened out upon them; here the arrangement indicated a bakery, there, a number of large, convex, earthenware jugs, an oil or flour business. Opposite more slender, two-handled jars set into the counters showed that the space behind them had been a bar-room; surely in the evening, slaves and maids of the neighbourhood might have thronged here to get wine for their masters in their own jugs; one could see that the now illegible inscription inlaid with mosaic on the sidewalk in front of the shop was worn by many feet; probably it had held out to passers-by a recommendation of the excellent wine. On the outer wall, at about half the height of a man, was visible a "graffito" probably scratched into the plastering, with his finger-nail or an iron nail, by a schoolboy, perhaps derisively explaining the praise, in this way, that the owner's wine owed its peerlessness to a generous addition of water. For from the scratch there seemed raised before Norbert Hanold's eyes the word "caupo," or was it an illusion. Certainly he could not settle it. He possessed a certain skill in deciphering "graffiti" which were difficult, and had already accomplished widely recognized work in that field, yet at this time it completely failed him. Not only that, he had a feeling that he did not understand any Latin, and it was absurd of him to wish to read what a Pompeian school youth had scratched into the wall two thousand years before.

Not only had all his science left him, but it left him without the least desire to regain it; he remembered it as from a great distance, and he felt that it had been an old, dried-up, boresome aunt, dullest and most superfluous creature in the world. What she uttered with puckered lips and sapient mien, and presented as wisdom, was all vain, empty pompousness, and merely gnawed at the dry rind of the fruit of knowledge without revealing anything of its content, the germ of life, or bringing anything to the point of inner, intelligent enjoyment. What it taught was a lifeless, archaeological view, and what came from its mouth was a dead, philological language. These helped in no way to a comprehension with soul, mind and heart, as the saying is, but he, who possessed a desire for that, had to stand alone here, the only living person in the hot noonday silence among the remains of the past, in order not to see with physical eyes nor hear with corporeal ears. Then something came forth everywhere without movement and a soundless speech began; then the sun dissolved the tomblike rigidity of the old stones, a glowing thrill passed through them, the dead awoke, and Pompeii began to live again.

The thoughts in Norbert Hanold's mind were not really blasphemous, but he had an indefinite feeling deserving of that adjective, and with this, standing motionless, he looked before him down the Strada di Mercurio toward the city-wall. The angular lava-blocks of its pavement still lay as faultlessly fitted together as before the devastation, and each one was of a light-grey colour, yet such dazzling lustre brooded over them that they stretched like a quilted silver-white ribbon passing in faintly glowing void between the silent walls and by the side of column fragments.

Then suddenly —

With open eyes he gazed along the street, yet it seemed to him as if he were doing it in a dream. A little to the right something suddenly stepped forth from the Casa di Castore e Polluce, and across the lava stepping-stones, which led from the house to the other side of the Strada di Mercurio, Gradiva stepped buoyantly.

Quite indubitably it was she; even if the sunbeams did surround her figure as with a thin veil of gold, he perceived her in profile as plainly and as distinctly as on the bas-relief. Her head, whose crown was entwined with a scarf which fell to her neck, inclined forward a little; her left hand held up lightly the extremely voluminous dress and, as it reached only to her ankles, one could perceive clearly that in advancing, the right foot, lingering, if only for a moment, rose on the tips of the toes almost perpendicularly. Here, however, it was not a stone representation, everything in uniform colourlessness; the dress, apparently made of extremely soft, clinging material, was not of cold marble-white, but of a warm tone verging faintly on yellow, and her hair, wavy under the scarf on

her brow, and peeping forth at the temples, stood out, with golden-brown radiance, in bold contrast to her alabaster countenance.

As soon as he caught sight of her, Norbert's memory was clearly awakened to the fact that he had seen her here once already in a dream, walking thus, the night that she had lain down as if to sleep over there in the Forum on the steps of the Temple of Apollo. With this memory he became conscious, for the first time, of something else; he had, without himself knowing the motive in his heart, come to Italy on that account and had, without stop, continued from Rome and Naples to Pompeii to see if he could here find trace of her – and that in a literal sense – for, with her unusual gait, she must have left behind in the ashes a foot-print different from all the others.

Again it was a noonday dream-picture that passed there before him and yet also a reality. For that was apparent from an effect which it produced. On the last stepping-stone on the farther side, there lay stretched out motionless, in the burning sunlight, a big lizard, whose body, as if woven of gold and malachite, glistened brightly to Norbert's eyes. Before the approaching foot, however, it darted down suddenly and wriggled away over the white, gleaming lava pavement.

Gradiva crossed the stepping-stones with her calm buoyancy, and now, turning her back, walked along on the opposite sidewalk; her destination seemed to be the house of Adonis. Before it she stopped a moment, too, but passed then, as if after further deliberation, down farther through the Strada di Mercurio. On the left, of the more elegant buildings, there now stood only the Casa di Apollo, named after the numerous representations of Apollo excavated there, and, to the man who was gazing after her, it seemed again that she had also surely chosen the portico of the Temple of Apollo for her death sleep. Probably she was closely associated with the cult of the sun-god and was going there. Soon, however, she stopped again; stepping-stones crossed the street here, too, and she walked back again to the right side. Thus she turned the other side of her face toward him and looked a little different, for her left hand, which held up her gown, was not visible and instead of her curved arm, the right one hung down straight. At a greater distance now, however, the golden waves of sunlight floated around her with a thicker web of veiling, and did not allow him to distinguish where she had stopped, for she disappeared suddenly before the house of Meleager. Norbert Hanold still stood without having moved a limb. With his eyes, and this time with his corporeal ones, he had surveyed, step by step, her vanishing form. Now, at length, he drew a deep breath, for his breast too had remained almost motionless.

Simultaneously the sixth sense, suppressing the others completely, held him absolutely in its sway. Had what had just stood before him been a product of his imagination or a reality?

He did not know that, nor whether he was awake or dreaming, and tried in vain to collect his thoughts. Then, however, a strange shudder passed down his spine. He saw and heard nothing, yet he felt from the secret inner vibrations that Pompeii had begun to live about him in the noonday hour of spirits, and so Gradiva lived again, too, and had gone into the house which she had occupied before the fateful August day of the year 79.

From his former visit, he was acquainted with the Casa di Meleagro, had not yet gone there this time, however, but had merely stopped briefly in the Museo Nazionale of Naples before the wall paintings of Meleager and his Arcadian huntress companion, Atalanta, which had been found in the Strada di Mercurio in that house, and after which the latter had been named. Yet as he now again acquired the ability to move and walked toward it, he began to doubt whether it really bore its name after the slayer of the Caledonian boar. He suddenly recalled a Greek poet, Meleager, who, to be sure, had probably lived about a century before the destruction of Pompeii. A descendant of his, however, might have come here and built the house for himself. That agreed with something else that had awakened in his memory, for he remembered his supposition, or rather a definite conviction, that Gradiva had been of Greek descent. To be sure there mingled with his idea the figure of Atalanta as Ovid had pictured it in his *Metamorphoses*:

– her floating vest

A polished buckle clasped – her careless locks
In simple knot were gathered —

Trans. by Henry King.

He could not recall the verses word for word, but their content was present in his mind; and from his store of knowledge was added the fact that Cleopatra was the name of the young wife of Ceneus' son, Meleager. More probably this had nothing to do with him, but with the Greek poet, Meleager. Thus, under the glowing sun of the Campagna, there was a mythological-literary-historical-archæological juggling in his head.

When he had passed the house of Castor and Pollux and that of the Centaur, he stood before the Casa di Meleagro from whose threshold there looked up at him, still discernible, the inlaid greeting "Ave." On the wall of the vestibule, Mercury was handing Fortuna a pouch filled with money; that probably indicated, allegorically, the riches and other fortunate circumstances of the former dweller. Behind this opened up the inner court, the centre of which was occupied by a marble table supported by three griffins.

Empty and silent, the room lay there, appearing absolutely unfamiliar to the man, as he entered, awaking no memory that he had already been here, yet he then recalled it, for the interior of the house offered a deviation from that of the other excavated buildings of the city. The peristyle adjoined the inner court on the other side of the balcony toward the rear – not in the usual way, but at the left side and on that account was of greater extent and more splendid appearance than any other in Pompeii. It was framed by a colonnade supported by two dozen pillars painted red on the lower, and white on the upper half. These lent solemnity to the great, silent space; here in the centre was a spring with a beautifully wrought enclosure, which served as a fish-pool. Apparently the house must have been the dwelling of an estimable man of culture and artistic sense.

Norbert's gaze passed around, and he listened. Yet nowhere about did anything stir, nor was the slightest sound audible. Amidst this cold stone there was no longer a breath; if Gradiva had gone into Meleager's house, she had already dissolved again into nothing. At the rear of the peristyle was another room, an *æcus*, the former dining-room, likewise surrounded on three sides by pillars painted yellow, which shimmered from a distance in the light, as if they were encrusted with gold. Between them, however, shone a red far more dazzling than that from the walls, with which no brush of antiquity, but young Nature of the present had painted the ground. The former artistic pavement lay completely ruined, fallen to decay and weather worn; it was May which exercised here again its most ancient dominion and covered the whole *æcus*, as it did at the time in many houses of the buried city, with red, flowering, wild poppies, whose seeds the winds had carried thither, and these had sprouted in the ashes. It was a wave of densely crowded blossoms, or so it appeared, although, in reality, they stood there motionless, for Atabulus found no way down to them, but only hummed away softly above. Yet the sun cast such flaming, radiant vibrations down upon them that it gave an impression of red ripples in a pond undulating hither and thither. Norbert Hanold's eyes had passed unheeding over a similar sight in other houses, but here he was strangely thrilled by it. The dream-flower grown at the edge of Lethe filled the space, and Hypnos lay stretched in their midst dispensing sleep, which dulls the senses, with the saps which night has gathered in the red chalices. It seemed to the man who had entered the dining-room through the portico of the peristyle as if he felt his temples touched by the invisible slumber wand of the old vanquisher of gods and men, but not with heavy stupor; only a dreamily sweet loveliness floated about his consciousness. At the same time, however, he still remained in control of his feet and stepped along by the wall of the former dining-room from which gazed old pictures: Paris, awarding the apple; a satyr, carrying in his hand an asp and tormenting a young Bacchante with it.

But there again suddenly, unforeseen – only about five paces away from him – in the narrow shadow cast down by a single piece of the upper part of the dining-room portico, which still remained in a state of preservation, sitting on the low steps between two of the yellow pillars was a brightly clad

woman who now raised her head. In that way she disclosed to the unnoticed arrival, whose footstep she had apparently just heard, a full view of her face, which produced in him a double feeling, for it appeared to him at the same time unknown and yet also familiar, already seen or imagined; but by his arrested breathing and his heart palpitations, he recognized, unmistakably, to whom it belonged. He had found what he was looking for, what had driven him unconsciously to Pompeii; Gradiva continued her visible existence in the noonday spirit hour and sat here before him, as, in the dream, he had seen her on the steps of the Temple of Apollo. Spread out on her knees lay something white, which he was unable to distinguish clearly; it seemed to be a papyrus sheet, and a red poppy-blossom stood out from it in marked contrast.

In her face surprise was expressed; under the lustrous, brown hair and the beautiful, alabaster brow, two rarely bright, starlike eyes looked at him with questioning amazement. It required only a few moments for him to recognize the conformity of her features with those of the profile. They must be thus, viewed from the front, and therefore, at first glance, they had not been really unfamiliar to him. Near to, her white dress, by its slight tendency to yellow, heightened still more the warm colour; apparently it consisted of a fine, extremely soft, woollen material, which produced abundant folds, and the scarf around her head was of the same. Below, on the nape of the neck, appeared again the shimmering, brown hair artlessly gathered in a single knot; at her throat, under a dainty chin, a little gold clasp held her gown together.

Norbert Hanold dimly perceived that involuntarily he had raised his hand to his soft Panama hat and removed it; and now he said in Greek, “Are you Atalanta, the daughter of Jason, or are you a descendant of the family of the poet, Meleager?”

Without giving an answer, the lady addressed looked at him silently with a calmly wise expression in her eyes, and two thoughts passed through his mind; either her resurrected self could not speak, or she was not of Greek descent and was ignorant of the language. He therefore substituted Latin for it and asked: “Was your father a distinguished Pompeiian citizen of Latin origin?”

To this she was equally silent, only about her delicately curved lips there was a slight quiver as if she were repressing a burst of laughter. Now a feeling of fright came upon him; apparently she was sitting there before him like a silent image, a phantom to whom speech was denied. Consternation at this discovery was stamped fully and distinctly upon his features.

Then, however, her lips could no longer resist the impulse; a real smile played about them and at the same time a voice sounded from between them, “If you wish to speak with me, you must do so in German.”

That was really remarkable from the mouth of a Pompeiian woman who had died two centuries before, or would have been so for a person hearing it in a different state of mind. Yet every oddity escaped Norbert because of two waves of emotion which had rushed over him, one because Gradiva possessed the power of speech, and the other was one which had been forced from his inmost being by her voice. It sounded as clear as was her glance; not sharp, but reminiscent of the tones of a bell, her voice passed through the sunny silence over the blooming poppy-field, and the young archaeologist suddenly realized that he had already heard it thus in his imagination, and involuntarily he gave audible expression to his feeling, “I knew that your voice sounded like that.”

One could read in her countenance that she was seeking comprehension of something, but was not finding it. To his last remark she now responded, “How could you? You have never talked with me.”

To him it was not at all remarkable that she spoke German, and, according to present usage, addressed him formally; as she did it, he understood completely that it could not have happened otherwise, and he answered quickly, “No – not talked – but I called to you when you lay down to sleep and stood near you then – your face was as calmly beautiful as if it were of marble. May I beg you – rest it again on the step in that way.”

While he was speaking, something peculiar had occurred. A golden butterfly, faintly tinged with red on the inner edge of its upper wing, fluttered from the poppies toward the pillars, flitted a few times about Gradiva's head and then rested on the brown, wavy hair above her brow. At the same time, however, she rose, slender and tall, for she stood up with deliberate haste, curtly and silently directed at Norbert another glance, in which something suggested that she considered him demented; then, thrusting her foot forward, she walked out in her characteristic way along the pillars of the old portico. Only fleetingly visible for a while, she finally seemed to have sunk into the earth.

He stood up, breathless, as if stunned; yet with heavy understanding he had grasped what had occurred before his eyes. The noonday ghost hour was over, and in the form of a butterfly, a winged messenger had come up from the asphodel meadows of Hades to admonish the departed one to return. For him something else was associated with this, although in confused indistinctness. He knew that the beautiful butterfly of Mediterranean countries bore the name Cleopatra, and this had also been the name of Caledonian Meleager's young wife who, in grief over his death, had given herself as sacrifice to those of the lower world.

From his mouth issued a call to the girl who was departing, "Are you coming here again tomorrow in the noon hour?" Yet she did not turn around, gave no answer, and disappeared after a few moments in the corner of the dining-room behind the pillar. Now a compelling impulse suddenly incited him to hasten after her, but her bright dress was no longer visible anywhere; glowing with the hot sun's rays, the Casa di Meleagro lay about him motionless and silent; only Cleopatra hovered on her red, shimmering, golden wings, making slow circles again above the multitude of poppies.

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