

**VIRGINIA  
WOOLF**

JACOB'S ROOM

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# Virginia Woolf

## Jacob's Room

### CHAPTER ONE

"So of course," wrote Betty Flanders, pressing her heels rather deeper in the sand, "there was nothing for it but to leave."

Slowly welling from the point of her gold nib, pale blue ink dissolved the full stop; for there her pen stuck; her eyes fixed, and tears slowly filled them. The entire bay quivered; the lighthouse wobbled; and she had the illusion that the mast of Mr. Connor's little yacht was bending like a wax candle in the sun. She winked quickly. Accidents were awful things. She winked again. The mast was straight; the waves were regular; the lighthouse was upright; but the blot had spread.

"... nothing for it but to leave," she read.

"Well, if Jacob doesn't want to play" (the shadow of Archer, her eldest son, fell across the notepaper and looked blue on the sand, and she felt chilly – it was the third of September already), "if Jacob doesn't want to play" – what a horrid blot! It must be getting late.

"Where IS that tiresome little boy?" she said. "I don't see him. Run and find him. Tell him to come at once." "... but mercifully," she scribbled, ignoring the full stop, "everything seems satisfactorily arranged, packed though we are like herrings in a barrel, and forced to stand the perambulator which the landlady quite naturally won't allow..."

Such were Betty Flanders's letters to Captain Barfoot – many-paged, tear-stained. Scarborough is seven hundred miles from Cornwall: Captain Barfoot is in Scarborough: Seabrook is dead. Tears made all the dahlias in her garden undulate in red waves and flashed the glass house in her eyes, and spangled the kitchen with bright knives, and made Mrs. Jarvis, the rector's wife, think at church, while the hymn-tune played and Mrs. Flanders bent low over her little boys' heads, that marriage is a fortress and widows stray solitary in the open fields, picking up stones, gleaning a few golden straws, lonely, unprotected, poor creatures. Mrs. Flanders had been a widow for these two years.

"Ja – cob! Ja – cob!" Archer shouted.

"Scarborough," Mrs. Flanders wrote on the envelope, and dashed a bold line beneath; it was her native town; the hub of the universe. But a stamp? She ferreted in her bag; then held it up mouth downwards; then fumbled in her lap, all so vigorously that Charles Steele in the Panama hat suspended his paint-brush.

Like the antennae of some irritable insect it positively trembled. Here was that woman moving – actually going to get up – confound her! He struck the canvas a hasty violet-black dab. For the landscape needed it. It was too pale – greys flowing into lavenders, and one star or a white gull suspended just so – too pale as usual. The critics would say it was too pale, for he was an unknown man exhibiting obscurely, a favourite with his landladies' children, wearing a cross on his watch chain, and much gratified if his landladies liked his pictures – which they often did.

"Ja – cob! Ja – cob!" Archer shouted.

Exasperated by the noise, yet loving children, Steele picked nervously at the dark little coils on his palette.

"I saw your brother – I saw your brother," he said, nodding his head, as Archer lagged past him, trailing his spade, and scowling at the old gentleman in spectacles.

"Over there – by the rock," Steele muttered, with his brush between his teeth, squeezing out raw sienna, and keeping his eyes fixed on Betty Flanders's back.

"Ja – cob! Ja – cob!" shouted Archer, lagging on after a second.

The voice had an extraordinary sadness. Pure from all body, pure from all passion, going out into the world, solitary, unanswered, breaking against rocks – so it sounded.

Steele frowned; but was pleased by the effect of the black – it was just THAT note which brought the rest together. "Ah, one may learn to paint at fifty! There's Titian..." and so, having found the right tint, up he looked and saw to his horror a cloud over the bay.

Mrs. Flanders rose, slapped her coat this side and that to get the sand off, and picked up her black parasol.

The rock was one of those tremendously solid brown, or rather black, rocks which emerge from the sand like something primitive. Rough with crinkled limpet shells and sparsely strewn with locks of dry seaweed, a small boy has to stretch his legs far apart, and indeed to feel rather heroic, before he gets to the top.

But there, on the very top, is a hollow full of water, with a sandy bottom; with a blob of jelly stuck to the side, and some mussels. A fish darts across. The fringe of yellow-brown seaweed flutters, and out pushes an opal-shelled crab —

"Oh, a huge crab," Jacob murmured – and begins his journey on weakly legs on the sandy bottom. Now! Jacob plunged his hand. The crab was cool and very light. But the water was thick with sand, and so, scrambling down, Jacob was about to jump, holding his bucket in front of him, when he saw, stretched entirely rigid, side by side, their faces very red, an enormous man and woman.

An enormous man and woman (it was early-closing day) were stretched motionless, with their heads on pocket-handkerchiefs, side by side, within a few feet of the sea, while two or three gulls gracefully skirted the incoming waves, and settled near their boots.

The large red faces lying on the bandanna handkerchiefs stared up at Jacob. Jacob stared down at them. Holding his bucket very carefully, Jacob then jumped deliberately and trotted away very nonchalantly at first, but faster and faster as the waves came creaming up to him and he had to swerve to avoid them, and the gulls rose in front of him and floated out and settled again a little farther on. A large black woman was sitting on the sand. He ran towards her.

"Nanny! Nanny!" he cried, sobbing the words out on the crest of each gasping breath.

The waves came round her. She was a rock. She was covered with the seaweed which pops when it is pressed. He was lost.

There he stood. His face composed itself. He was about to roar when, lying among the black sticks and straw under the cliff, he saw a whole skull – perhaps a cow's skull, a skull, perhaps, with the teeth in it. Sobbing, but absent-mindedly, he ran farther and farther away until he held the skull in his arms.

"There he is!" cried Mrs. Flanders, coming round the rock and covering the whole space of the beach in a few seconds. "What has he got hold of? Put it down, Jacob! Drop it this moment! Something horrid, I know. Why didn't you stay with us? Naughty little boy! Now put it down. Now come along both of you," and she swept round, holding Archer by one hand and fumbling for Jacob's arm with the other. But he ducked down and picked up the sheep's jaw, which was loose.

Swinging her bag, clutching her parasol, holding Archer's hand, and telling the story of the gunpowder explosion in which poor Mr. Curnow had lost his eye, Mrs. Flanders hurried up the steep lane, aware all the time in the depths of her mind of some buried discomfort.

There on the sand not far from the lovers lay the old sheep's skull without its jaw. Clean, white, wind-swept, sand-rubbed, a more unpolluted piece of bone existed nowhere on the coast of Cornwall. The sea holly would grow through the eye-sockets; it would turn to powder, or some golfer, hitting his ball one fine day, would disperse a little dust – No, but not in lodgings, thought Mrs. Flanders. It's a great experiment coming so far with young children. There's no man to help with the perambulator. And Jacob is such a handful; so obstinate already.

"Throw it away, dear, do," she said, as they got into the road; but Jacob squirmed away from her; and the wind rising, she took out her bonnet-pin, looked at the sea, and stuck it in afresh. The

wind was rising. The waves showed that uneasiness, like something alive, restive, expecting the whip, of waves before a storm. The fishing-boats were leaning to the water's brim. A pale yellow light shot across the purple sea; and shut. The lighthouse was lit. "Come along," said Betty Flanders. The sun blazed in their faces and gilded the great blackberries trembling out from the hedge which Archer tried to strip as they passed.

"Don't lag, boys. You've got nothing to change into," said Betty, pulling them along, and looking with uneasy emotion at the earth displayed so luridly, with sudden sparks of light from greenhouses in gardens, with a sort of yellow and black mutability, against this blazing sunset, this astonishing agitation and vitality of colour, which stirred Betty Flanders and made her think of responsibility and danger. She gripped Archer's hand. On she plodded up the hill.

"What did I ask you to remember?" she said.

"I don't know," said Archer.

"Well, I don't know either," said Betty, humorously and simply, and who shall deny that this blankness of mind, when combined with profusion, mother wit, old wives' tales, haphazard ways, moments of astonishing daring, humour, and sentimentality – who shall deny that in these respects every woman is nicer than any man?

Well, Betty Flanders, to begin with.

She had her hand upon the garden gate.

"The meat!" she exclaimed, striking the latch down.

She had forgotten the meat.

There was Rebecca at the window.

The bareness of Mrs. Pearce's front room was fully displayed at ten o'clock at night when a powerful oil lamp stood on the middle of the table. The harsh light fell on the garden; cut straight across the lawn; lit up a child's bucket and a purple aster and reached the hedge. Mrs. Flanders had left her sewing on the table. There were her large reels of white cotton and her steel spectacles; her needle-case; her brown wool wound round an old postcard. There were the bulrushes and the Strand magazines; and the linoleum sandy from the boys' boots. A daddy-long-legs shot from corner to corner and hit the lamp globe. The wind blew straight dashes of rain across the window, which flashed silver as they passed through the light. A single leaf tapped hurriedly, persistently, upon the glass. There was a hurricane out at sea.

Archer could not sleep.

Mrs. Flanders stooped over him. "Think of the fairies," said Betty Flanders. "Think of the lovely, lovely birds settling down on their nests. Now shut your eyes and see the old mother bird with a worm in her beak. Now turn and shut your eyes," she murmured, "and shut your eyes."

The lodging-house seemed full of gurgling and rushing; the cistern overflowing; water bubbling and squeaking and running along the pipes and streaming down the windows.

"What's all that water rushing in?" murmured Archer.

"It's only the bath water running away," said Mrs. Flanders.

Something snapped out of doors.

"I say, won't that steamer sink?" said Archer, opening his eyes.

"Of course it won't," said Mrs. Flanders. "The Captain's in bed long ago. Shut your eyes, and think of the fairies, fast asleep, under the flowers."

"I thought he'd never get off – such a hurricane," she whispered to Rebecca, who was bending over a spirit-lamp in the small room next door.

The wind rushed outside, but the small flame of the spirit-lamp burnt quietly, shaded from the cot by a book stood on edge.

"Did he take his bottle well?" Mrs. Flanders whispered, and Rebecca nodded and went to the cot and turned down the quilt, and Mrs. Flanders bent over and looked anxiously at the baby, asleep, but frowning. The window shook, and Rebecca stole like a cat and wedged it.

The two women murmured over the spirit-lamp, plotting the eternal conspiracy of hush and clean bottles while the wind raged and gave a sudden wrench at the cheap fastenings.

Both looked round at the cot. Their lips were pursed. Mrs. Flanders crossed over to the cot.

"Asleep?" whispered Rebecca, looking at the cot.

Mrs. Flanders nodded.

"Good-night, Rebecca," Mrs. Flanders murmured, and Rebecca called her ma'm, though they were conspirators plotting the eternal conspiracy of hush and clean bottles.

Mrs. Flanders had left the lamp burning in the front room. There were her spectacles, her sewing; and a letter with the Scarborough postmark. She had not drawn the curtains either.

The light blazed out across the patch of grass; fell on the child's green bucket with the gold line round it, and upon the aster which trembled violently beside it. For the wind was tearing across the coast, hurling itself at the hills, and leaping, in sudden gusts, on top of its own back. How it spread over the town in the hollow! How the lights seemed to wink and quiver in its fury, lights in the harbour, lights in bedroom windows high up! And rolling dark waves before it, it raced over the Atlantic, jerking the stars above the ships this way and that.

There was a click in the front sitting-room. Mr. Pearce had extinguished the lamp. The garden went out. It was but a dark patch. Every inch was rained upon. Every blade of grass was bent by rain. Eyelids would have been fastened down by the rain. Lying on one's back one would have seen nothing but muddle and confusion – clouds turning and turning, and something yellow-tinted and sulphurous in the darkness.

The little boys in the front bedroom had thrown off their blankets and lay under the sheets. It was hot; rather sticky and steamy. Archer lay spread out, with one arm striking across the pillow. He was flushed; and when the heavy curtain blew out a little he turned and half-opened his eyes. The wind actually stirred the cloth on the chest of drawers, and let in a little light, so that the sharp edge of the chest of drawers was visible, running straight up, until a white shape bulged out; and a silver streak showed in the looking-glass.

In the other bed by the door Jacob lay asleep, fast asleep, profoundly unconscious. The sheep's jaw with the big yellow teeth in it lay at his feet. He had kicked it against the iron bed-rail.

Outside the rain poured down more directly and powerfully as the wind fell in the early hours of the morning. The aster was beaten to the earth. The child's bucket was half-full of rainwater; and the opal-shelled crab slowly circled round the bottom, trying with its weakly legs to climb the steep side; trying again and falling back, and trying again and again.

## CHAPTER TWO

"MRS. FLANDERS" – "Poor Betty Flanders" – "Dear Betty" – "She's very attractive still" – "Odd she don't marry again!" "There's Captain Barfoot to be sure – calls every Wednesday as regular as clockwork, and never brings his wife."

"But that's Ellen Barfoot's fault," the ladies of Scarborough said. "She don't put herself out for no one."

"A man likes to have a son – that we know."

"Some tumours have to be cut; but the sort my mother had you bear with for years and years, and never even have a cup of tea brought up to you in bed."

(Mrs. Barfoot was an invalid.)

Elizabeth Flanders, of whom this and much more than this had been said and would be said, was, of course, a widow in her prime. She was half-way between forty and fifty. Years and sorrow between them; the death of Seabrook, her husband; three boys; poverty; a house on the outskirts of Scarborough; her brother, poor Morty's, downfall and possible demise – for where was he? what was he? Shading her eyes, she looked along the road for Captain Barfoot – yes, there he was, punctual as ever; the attentions of the Captain – all ripened Betty Flanders, enlarged her figure, tinged her face with jollity, and flooded her eyes for no reason that any one could see perhaps three times a day.

True, there's no harm in crying for one's husband, and the tombstone, though plain, was a solid piece of work, and on summer's days when the widow brought her boys to stand there one felt kindly towards her. Hats were raised higher than usual; wives tugged their husbands' arms. Seabrook lay six foot beneath, dead these many years; enclosed in three shells; the crevices sealed with lead, so that, had earth and wood been glass, doubtless his very face lay visible beneath, the face of a young man whiskered, shapely, who had gone out duck-shooting and refused to change his boots.

"Merchant of this city," the tombstone said; though why Betty Flanders had chosen so to call him when, as many still remembered, he had only sat behind an office window for three months, and before that had broken horses, ridden to hounds, farmed a few fields, and run a little wild – well, she had to call him something. An example for the boys.

Had he, then, been nothing? An unanswerable question, since even if it weren't the habit of the undertaker to close the eyes, the light so soon goes out of them. At first, part of herself; now one of a company, he had merged in the grass, the sloping hillside, the thousand white stones, some slanting, others upright, the decayed wreaths, the crosses of green tin, the narrow yellow paths, and the lilacs that drooped in April, with a scent like that of an invalid's bedroom, over the churchyard wall. Seabrook was now all that; and when, with her skirt hitched up, feeding the chickens, she heard the bell for service or funeral, that was Seabrook's voice – the voice of the dead.

The rooster had been known to fly on her shoulder and peck her neck, so that now she carried a stick or took one of the children with her when she went to feed the fowls.

"Wouldn't you like my knife, mother?" said Archer.

Sounding at the same moment as the bell, her son's voice mixed life and death inextricably, exhilaratingly.

"What a big knife for a small boy!" she said. She took it to please him. Then the rooster flew out of the hen-house, and, shouting to Archer to shut the door into the kitchen garden, Mrs. Flanders set her meal down, clucked for the hens, went bustling about the orchard, and was seen from over the way by Mrs. Cranch, who, beating her mat against the wall, held it for a moment suspended while she observed to Mrs. Page next door that Mrs. Flanders was in the orchard with the chickens.

Mrs. Page, Mrs. Cranch, and Mrs. Garfit could see Mrs. Flanders in the orchard because the orchard was a piece of Dods Hill enclosed; and Dods Hill dominated the village. No words can exaggerate the importance of Dods Hill. It was the earth; the world against the sky; the horizon of how

many glances can best be computed by those who have lived all their lives in the same village, only leaving it once to fight in the Crimea, like old George Garfit, leaning over his garden gate smoking his pipe. The progress of the sun was measured by it; the tint of the day laid against it to be judged.

"Now she's going up the hill with little John," said Mrs. Cranch to Mrs. Garfit, shaking her mat for the last time, and bustling indoors. Opening the orchard gate, Mrs. Flanders walked to the top of Dods Hill, holding John by the hand. Archer and Jacob ran in front or lagged behind; but they were in the Roman fortress when she came there, and shouting out what ships were to be seen in the bay. For there was a magnificent view – moors behind, sea in front, and the whole of Scarborough from one end to the other laid out flat like a puzzle. Mrs. Flanders, who was growing stout, sat down in the fortress and looked about her.

The entire gamut of the view's changes should have been known to her; its winter aspect, spring, summer and autumn; how storms came up from the sea; how the moors shuddered and brightened as the clouds went over; she should have noted the red spot where the villas were building; and the criss-cross of lines where the allotments were cut; and the diamond flash of little glass houses in the sun. Or, if details like these escaped her, she might have let her fancy play upon the gold tint of the sea at sunset, and thought how it lapped in coins of gold upon the shingle. Little pleasure boats shoved out into it; the black arm of the pier hoarded it up. The whole city was pink and gold; domed; mist-wreathed; resonant; strident. Banjoes strummed; the parade smelt of tar which stuck to the heels; goats suddenly cantered their carriages through crowds. It was observed how well the Corporation had laid out the flower-beds. Sometimes a straw hat was blown away. Tulips burnt in the sun. Numbers of sponge-bag trousers were stretched in rows. Purple bonnets fringed soft, pink, querulous faces on pillows in bath chairs. Triangular hoardings were wheeled along by men in white coats. Captain George Boase had caught a monster shark. One side of the triangular hoarding said so in red, blue, and yellow letters; and each line ended with three differently coloured notes of exclamation.

So that was a reason for going down into the Aquarium, where the sallow blinds, the stale smell of spirits of salt, the bamboo chairs, the tables with ash-trays, the revolving fish, the attendant knitting behind six or seven chocolate boxes (often she was quite alone with the fish for hours at a time) remained in the mind as part of the monster shark, he himself being only a flabby yellow receptacle, like an empty Gladstone bag in a tank. No one had ever been cheered by the Aquarium; but the faces of those emerging quickly lost their dim, chilled expression when they perceived that it was only by standing in a queue that one could be admitted to the pier. Once through the turnstiles, every one walked for a yard or two very briskly; some flagged at this stall; others at that.

But it was the band that drew them all to it finally; even the fishermen on the lower pier taking up their pitch within its range.

The band played in the Moorish kiosk. Number nine went up on the board. It was a waltz tune. The pale girls, the old widow lady, the three Jews lodging in the same boarding-house, the dandy, the major, the horse-dealer, and the gentleman of independent means, all wore the same blurred, drugged expression, and through the chinks in the planks at their feet they could see the green summer waves, peacefully, amiably, swaying round the iron pillars of the pier.

But there was a time when none of this had any existence (thought the young man leaning against the railings). Fix your eyes upon the lady's skirt; the grey one will do – above the pink silk stockings. It changes; drapes her ankles – the nineties; then it amplifies – the seventies; now it's burnished red and stretched above a crinoline – the sixties; a tiny black foot wearing a white cotton stocking peeps out. Still sitting there? Yes – she's still on the pier. The silk now is sprigged with roses, but somehow one no longer sees so clearly. There's no pier beneath us. The heavy chariot may swing along the turnpike road, but there's no pier for it to stop at, and how grey and turbulent the sea is in the seventeenth century! Let's to the museum. Cannon-balls; arrow-heads; Roman glass and a forceps green with verdigris. The Rev. Jaspar Floyd dug them up at his own expense early in the forties in the Roman camp on Dods Hill – see the little ticket with the faded writing on it.

And now, what's the next thing to see in Scarborough?

Mrs. Flanders sat on the raised circle of the Roman camp, patching Jacob's breeches; only looking up as she sucked the end of her cotton, or when some insect dashed at her, boomed in her ear, and was gone.

John kept trotting up and slapping down in her lap grass or dead leaves which he called "tea," and she arranged them methodically but absent-mindedly, laying the flowery heads of the grasses together, thinking how Archer had been awake again last night; the church clock was ten or thirteen minutes fast; she wished she could buy Garfit's acre.

"That's an orchid leaf, Johnny. Look at the little brown spots. Come, my dear. We must go home. Ar-cher! Ja-cob!"

"Ar-cher! Ja-cob!" Johnny piped after her, pivoting round on his heel, and strewing the grass and leaves in his hands as if he were sowing seed. Archer and Jacob jumped up from behind the mound where they had been crouching with the intention of springing upon their mother unexpectedly, and they all began to walk slowly home.

"Who is that?" said Mrs. Flanders, shading her eyes.

"That old man in the road?" said Archer, looking below.

"He's not an old man," said Mrs. Flanders. "He's – no, he's not – I thought it was the Captain, but it's Mr. Floyd. Come along, boys."

"Oh, bother Mr. Floyd!" said Jacob, switching off a thistle's head, for he knew already that Mr. Floyd was going to teach them Latin, as indeed he did for three years in his spare time, out of kindness, for there was no other gentleman in the neighbourhood whom Mrs. Flanders could have asked to do such a thing, and the elder boys were getting beyond her, and must be got ready for school, and it was more than most clergymen would have done, coming round after tea, or having them in his own room – as he could fit it in – for the parish was a very large one, and Mr. Floyd, like his father before him, visited cottages miles away on the moors, and, like old Mr. Floyd, was a great scholar, which made it so unlikely – she had never dreamt of such a thing. Ought she to have guessed? But let alone being a scholar he was eight years younger than she was. She knew his mother – old Mrs. Floyd. She had tea there. And it was that very evening when she came back from having tea with old Mrs. Floyd that she found the note in the hall and took it into the kitchen with her when she went to give Rebecca the fish, thinking it must be something about the boys.

"Mr. Floyd brought it himself, did he? – I think the cheese must be in the parcel in the hall – oh, in the hall – " for she was reading. No, it was not about the boys.

"Yes, enough for fish-cakes to-morrow certainly – Perhaps Captain Barfoot – " she had come to the word "love." She went into the garden and read, leaning against the walnut tree to steady herself. Up and down went her breast. Seabrook came so vividly before her. She shook her head and was looking through her tears at the little shifting leaves against the yellow sky when three geese, half-running, half-flying, scuttled across the lawn with Johnny behind them, brandishing a stick.

Mrs. Flanders flushed with anger.

"How many times have I told you?" she cried, and seized him and snatched his stick away from him.

"But they'd escaped!" he cried, struggling to get free.

"You're a very naughty boy. If I've told you once, I've told you a thousand times. I won't have you chasing the geese!" she said, and crumpling Mr. Floyd's letter in her hand, she held Johnny fast and herded the geese back into the orchard.

"How could I think of marriage!" she said to herself bitterly, as she fastened the gate with a piece of wire. She had always disliked red hair in men, she thought, thinking of Mr. Floyd's appearance, that night when the boys had gone to bed. And pushing her work-box away, she drew the blotting-paper towards her, and read Mr. Floyd's letter again, and her breast went up and down when she came to the word "love," but not so fast this time, for she saw Johnny chasing the geese, and knew that it

was impossible for her to marry any one – let alone Mr. Floyd, who was so much younger than she was, but what a nice man – and such a scholar too.

"Dear Mr. Floyd," she wrote. – "Did I forget about the cheese?" she wondered, laying down her pen. No, she had told Rebecca that the cheese was in the hall. "I am much surprised..." she wrote.

But the letter which Mr. Floyd found on the table when he got up early next morning did not begin "I am much surprised," and it was such a motherly, respectful, inconsequent, regretful letter that he kept it for many years; long after his marriage with Miss Wimbush, of Andover; long after he had left the village. For he asked for a parish in Sheffield, which was given him; and, sending for Archer, Jacob, and John to say good-bye, he told them to choose whatever they liked in his study to remember him by. Archer chose a paper-knife, because he did not like to choose anything too good; Jacob chose the works of Byron in one volume; John, who was still too young to make a proper choice, chose Mr. Floyd's kitten, which his brothers thought an absurd choice, but Mr. Floyd upheld him when he said: "It has fur like you." Then Mr. Floyd spoke about the King's Navy (to which Archer was going); and about Rugby (to which Jacob was going); and next day he received a silver salver and went – first to Sheffield, where he met Miss Wimbush, who was on a visit to her uncle, then to Hackney – then to Maresfield House, of which he became the principal, and finally, becoming editor of a well-known series of Ecclesiastical Biographies, he retired to Hampstead with his wife and daughter, and is often to be seen feeding the ducks on Leg of Mutton Pond. As for Mrs. Flanders's letter – when he looked for it the other day he could not find it, and did not like to ask his wife whether she had put it away. Meeting Jacob in Piccadilly lately, he recognized him after three seconds. But Jacob had grown such a fine young man that Mr. Floyd did not like to stop him in the street.

"Dear me," said Mrs. Flanders, when she read in the Scarborough and Harrogate Courier that the Rev. Andrew Floyd, etc., etc., had been made Principal of Maresfield House, "that must be our Mr. Floyd."

A slight gloom fell upon the table. Jacob was helping himself to jam; the postman was talking to Rebecca in the kitchen; there was a bee humming at the yellow flower which nodded at the open window. They were all alive, that is to say, while poor Mr. Floyd was becoming Principal of Maresfield House.

Mrs. Flanders got up and went over to the fender and stroked Topaz on the neck behind the ears.

"Poor Topaz," she said (for Mr. Floyd's kitten was now a very old cat, a little mangy behind the ears, and one of these days would have to be killed).

"Poor old Topaz," said Mrs. Flanders, as he stretched himself out in the sun, and she smiled, thinking how she had had him gelded, and how she did not like red hair in men. Smiling, she went into the kitchen.

Jacob drew rather a dirty pocket-handkerchief across his face. He went upstairs to his room.

The stag-beetle dies slowly (it was John who collected the beetles). Even on the second day its legs were supple. But the butterflies were dead. A whiff of rotten eggs had vanquished the pale clouded yellows which came pelting across the orchard and up Dods Hill and away on to the moor, now lost behind a furze bush, then off again helter-skelter in a broiling sun. A fritillary basked on a white stone in the Roman camp. From the valley came the sound of church bells. They were all eating roast beef in Scarborough; for it was Sunday when Jacob caught the pale clouded yellows in the clover field, eight miles from home.

Rebecca had caught the death's-head moth in the kitchen.

A strong smell of camphor came from the butterfly boxes.

Mixed with the smell of camphor was the unmistakable smell of seaweed.

Tawny ribbons hung on the door. The sun beat straight upon them.

The upper wings of the moth which Jacob held were undoubtedly marked with kidney-shaped spots of a fulvous hue. But there was no crescent upon the underwing. The tree had fallen the night he caught it. There had been a volley of pistol-shots suddenly in the depths of the wood. And his

mother had taken him for a burglar when he came home late. The only one of her sons who never obeyed her, she said.

Morris called it "an extremely local insect found in damp or marshy places." But Morris is sometimes wrong. Sometimes Jacob, choosing a very fine pen, made a correction in the margin.

The tree had fallen, though it was a windless night, and the lantern, stood upon the ground, had lit up the still green leaves and the dead beech leaves. It was a dry place. A toad was there. And the red underwing had circled round the light and flashed and gone. The red underwing had never come back, though Jacob had waited. It was after twelve when he crossed the lawn and saw his mother in the bright room, playing patience, sitting up.

"How you frightened me!" she had cried. She thought something dreadful had happened. And he woke Rebecca, who had to be up so early.

There he stood pale, come out of the depths of darkness, in the hot room, blinking at the light. No, it could not be a straw-bordered underwing.

The mowing-machine always wanted oiling. Barnet turned it under Jacob's window, and it creaked – creaked, and rattled across the lawn and creaked again.

Now it was clouding over.

Back came the sun, dazzlingly.

It fell like an eye upon the stirrups, and then suddenly and yet very gently rested upon the bed, upon the alarum clock, and upon the butterfly box stood open. The pale clouded yellows had pelted over the moor; they had zigzagged across the purple clover. The fritillaries flaunted along the hedgerows. The blues settled on little bones lying on the turf with the sun beating on them, and the painted ladies and the peacocks feasted upon bloody entrails dropped by a hawk. Miles away from home, in a hollow among teasles beneath a ruin, he had found the commas. He had seen a white admiral circling higher and higher round an oak tree, but he had never caught it. An old cottage woman living alone, high up, had told him of a purple butterfly which came every summer to her garden. The fox cubs played in the gorse in the early morning, she told him. And if you looked out at dawn you could always see two badgers. Sometimes they knocked each other over like two boys fighting, she said.

"You won't go far this afternoon, Jacob," said his mother, popping her head in at the door, "for the Captain's coming to say good-bye." It was the last day of the Easter holidays.

Wednesday was Captain Barfoot's day. He dressed himself very neatly in blue serge, took his rubber-shod stick – for he was lame and wanted two fingers on the left hand, having served his country – and set out from the house with the flagstaff precisely at four o'clock in the afternoon.

At three Mr. Dickens, the bath-chair man, had called for Mrs. Barfoot.

"Move me," she would say to Mr. Dickens, after sitting on the esplanade for fifteen minutes. And again, "That'll do, thank you, Mr. Dickens." At the first command he would seek the sun; at the second he would stay the chair there in the bright strip.

An old inhabitant himself, he had much in common with Mrs. Barfoot – James Coppard's daughter. The drinking-fountain, where West Street joins Broad Street, is the gift of James Coppard, who was mayor at the time of Queen Victoria's jubilee, and Coppard is painted upon municipal watering-carts and over shop windows, and upon the zinc blinds of solicitors' consulting-room windows. But Ellen Barfoot never visited the Aquarium (though she had known Captain Boase who had caught the shark quite well), and when the men came by with the posters she eyed them superciliously, for she knew that she would never see the Pierrots, or the brothers Zeno, or Daisy Budd and her troupe of performing seals. For Ellen Barfoot in her bath-chair on the esplanade was a prisoner – civilization's prisoner – all the bars of her cage falling across the esplanade on sunny days when the town hall, the drapery stores, the swimming-bath, and the memorial hall striped the ground with shadow.

An old inhabitant himself, Mr. Dickens would stand a little behind her, smoking his pipe. She would ask him questions – who people were – who now kept Mr. Jones's shop – then about the season – and had Mrs. Dickens tried, whatever it might be – the words issuing from her lips like crumbs of dry biscuit.

She closed her eyes. Mr. Dickens took a turn. The feelings of a man had not altogether deserted him, though as you saw him coming towards you, you noticed how one knobbed black boot swung tremulously in front of the other; how there was a shadow between his waistcoat and his trousers; how he leant forward unsteadily, like an old horse who finds himself suddenly out of the shafts drawing no cart. But as Mr. Dickens sucked in the smoke and puffed it out again, the feelings of a man were perceptible in his eyes. He was thinking how Captain Barfoot was now on his way to Mount Pleasant; Captain Barfoot, his master. For at home in the little sitting-room above the mews, with the canary in the window, and the girls at the sewing-machine, and Mrs. Dickens huddled up with the rheumatics – at home where he was made little of, the thought of being in the employ of Captain Barfoot supported him. He liked to think that while he chatted with Mrs. Barfoot on the front, he helped the Captain on his way to Mrs. Flanders. He, a man, was in charge of Mrs. Barfoot, a woman.

Turning, he saw that she was chatting with Mrs. Rogers. Turning again, he saw that Mrs. Rogers had moved on. So he came back to the bath-chair, and Mrs. Barfoot asked him the time, and he took out his great silver watch and told her the time very obligingly, as if he knew a great deal more about the time and everything than she did. But Mrs. Barfoot knew that Captain Barfoot was on his way to Mrs. Flanders.

Indeed he was well on his way there, having left the tram, and seeing Dods Hill to the south-east, green against a blue sky that was suffused with dust colour on the horizon. He was marching up the hill. In spite of his lameness there was something military in his approach. Mrs. Jarvis, as she came out of the Rectory gate, saw him coming, and her Newfoundland dog, Nero, slowly swept his tail from side to side.

"Oh, Captain Barfoot!" Mrs. Jarvis exclaimed.

"Good-day, Mrs. Jarvis," said the Captain.

They walked on together, and when they reached Mrs. Flanders's gate Captain Barfoot took off his tweed cap, and said, bowing very courteously:

"Good-day to you, Mrs. Jarvis."

And Mrs. Jarvis walked on alone.

She was going to walk on the moor. Had she again been pacing her lawn late at night? Had she again tapped on the study window and cried: "Look at the moon, look at the moon, Herbert!"

And Herbert looked at the moon.

Mrs. Jarvis walked on the moor when she was unhappy, going as far as a certain saucer-shaped hollow, though she always meant to go to a more distant ridge; and there she sat down, and took out the little book hidden beneath her cloak and read a few lines of poetry, and looked about her. She was not very unhappy, and, seeing that she was forty-five, never perhaps would be very unhappy, desperately unhappy that is, and leave her husband, and ruin a good man's career, as she sometimes threatened.

Still there is no need to say what risks a clergyman's wife runs when she walks on the moor. Short, dark, with kindling eyes, a pheasant's feather in her hat, Mrs. Jarvis was just the sort of woman to lose her faith upon the moors – to confound her God with the universal that is – but she did not lose her faith, did not leave her husband, never read her poem through, and went on walking the moors, looking at the moon behind the elm trees, and feeling as she sat on the grass high above Scarborough... Yes, yes, when the lark soars; when the sheep, moving a step or two onwards, crop the turf, and at the same time set their bells tinkling; when the breeze first blows, then dies down, leaving the cheek kissed; when the ships on the sea below seem to cross each other and pass on as if drawn by an invisible hand; when there are distant concussions in the air and phantom horsemen galloping, ceasing; when the horizon swims blue, green, emotional – then Mrs. Jarvis, heaving a sigh,

thinks to herself, "If only some one could give me... if I could give some one..." But she does not know what she wants to give, nor who could give it her.

"Mrs. Flanders stepped out only five minutes ago, Captain," said Rebecca. Captain Barfoot sat him down in the arm-chair to wait. Resting his elbows on the arms, putting one hand over the other, sticking his lame leg straight out, and placing the stick with the rubber ferrule beside it, he sat perfectly still. There was something rigid about him. Did he think? Probably the same thoughts again and again. But were they "nice" thoughts, interesting thoughts? He was a man with a temper; tenacious, faithful. Women would have felt, "Here is law. Here is order. Therefore we must cherish this man. He is on the Bridge at night," and, handing him his cup, or whatever it might be, would run on to visions of shipwreck and disaster, in which all the passengers come tumbling from their cabins, and there is the captain, buttoned in his pea-jacket, matched with the storm, vanquished by it but by none other. "Yet I have a soul," Mrs. Jarvis would bethink her, as Captain Barfoot suddenly blew his nose in a great red bandanna handkerchief, "and it's the man's stupidity that's the cause of this, and the storm's my storm as well as his"... so Mrs. Jarvis would bethink her when the Captain dropped in to see them and found Herbert out, and spent two or three hours, almost silent, sitting in the arm-chair. But Betty Flanders thought nothing of the kind.

"Oh, Captain," said Mrs. Flanders, bursting into the drawing-room, "I had to run after Barker's man... I hope Rebecca... I hope Jacob..."

She was very much out of breath, yet not at all upset, and as she put down the hearth-brush which she had bought of the oil-man, she said it was hot, flung the window further open, straightened a cover, picked up a book, as if she were very confident, very fond of the Captain, and a great many years younger than he was. Indeed, in her blue apron she did not look more than thirty-five. He was well over fifty.

She moved her hands about the table; the Captain moved his head from side to side, and made little sounds, as Betty went on chattering, completely at his ease – after twenty years.

"Well," he said at length, "I've heard from Mr. Polegate."

He had heard from Mr. Polegate that he could advise nothing better than to send a boy to one of the universities.

"Mr. Floyd was at Cambridge... no, at Oxford... well, at one or the other," said Mrs. Flanders.

She looked out of the window. Little windows, and the lilac and green of the garden were reflected in her eyes.

"Archer is doing very well," she said. "I have a very nice report from Captain Maxwell."

"I will leave you the letter to show Jacob," said the Captain, putting it clumsily back in its envelope.

"Jacob is after his butterflies as usual," said Mrs. Flanders irritably, but was surprised by a sudden afterthought, "Cricket begins this week, of course."

"Edward Jenkinson has handed in his resignation," said Captain Barfoot.

"Then you will stand for the Council?" Mrs. Flanders exclaimed, looking the Captain full in the face.

"Well, about that," Captain Barfoot began, settling himself rather deeper in his chair.

Jacob Flanders, therefore, went up to Cambridge in October, 1906.

## CHAPTER THREE

"This is not a smoking-carriage," Mrs. Norman protested, nervously but very feebly, as the door swung open and a powerfully built young man jumped in. He seemed not to hear her. The train did not stop before it reached Cambridge, and here she was shut up alone, in a railway carriage, with a young man.

She touched the spring of her dressing-case, and ascertained that the scent-bottle and a novel from Mudie's were both handy (the young man was standing up with his back to her, putting his bag in the rack). She would throw the scent-bottle with her right hand, she decided, and tug the communication cord with her left. She was fifty years of age, and had a son at college. Nevertheless, it is a fact that men are dangerous. She read half a column of her newspaper; then stealthily looked over the edge to decide the question of safety by the infallible test of appearance... She would like to offer him her paper. But do young men read the Morning Post? She looked to see what he was reading – the Daily Telegraph.

Taking note of socks (loose), of tie (shabby), she once more reached his face. She dwelt upon his mouth. The lips were shut. The eyes bent down, since he was reading. All was firm, yet youthful, indifferent, unconscious – as for knocking one down! No, no, no! She looked out of the window, smiling slightly now, and then came back again, for he didn't notice her. Grave, unconscious... now he looked up, past her... he seemed so out of place, somehow, alone with an elderly lady... then he fixed his eyes – which were blue – on the landscape. He had not realized her presence, she thought. Yet it was none of HER fault that this was not a smoking-carriage – if that was what he meant.

Nobody sees any one as he is, let alone an elderly lady sitting opposite a strange young man in a railway carriage. They see a whole – they see all sorts of things – they see themselves... Mrs. Norman now read three pages of one of Mr. Norris's novels. Should she say to the young man (and after all he was just the same age as her own boy): "If you want to smoke, don't mind me"? No: he seemed absolutely indifferent to her presence... she did not wish to interrupt.

But since, even at her age, she noted his indifference, presumably he was in some way or other – to her at least – nice, handsome, interesting, distinguished, well built, like her own boy? One must do the best one can with her report. Anyhow, this was Jacob Flanders, aged nineteen. It is no use trying to sum people up. One must follow hints, not exactly what is said, nor yet entirely what is done – for instance, when the train drew into the station, Mr. Flanders burst open the door, and put the lady's dressing-case out for her, saying, or rather mumbling: "Let me" very shyly; indeed he was rather clumsy about it.

"Who..." said the lady, meeting her son; but as there was a great crowd on the platform and Jacob had already gone, she did not finish her sentence. As this was Cambridge, as she was staying there for the week-end, as she saw nothing but young men all day long, in streets and round tables, this sight of her fellow-traveller was completely lost in her mind, as the crooked pin dropped by a child into the wishing-well twirls in the water and disappears for ever.

They say the sky is the same everywhere. Travellers, the shipwrecked, exiles, and the dying draw comfort from the thought, and no doubt if you are of a mystical tendency, consolation, and even explanation, shower down from the unbroken surface. But above Cambridge – anyhow above the roof of King's College Chapel – there is a difference. Out at sea a great city will cast a brightness into the night. Is it fanciful to suppose the sky, washed into the crevices of King's College Chapel, lighter, thinner, more sparkling than the sky elsewhere? Does Cambridge burn not only into the night, but into the day?

Look, as they pass into service, how airily the gowns blow out, as though nothing dense and corporeal were within. What sculptured faces, what certainty, authority controlled by piety, although great boots march under the gowns. In what orderly procession they advance. Thick wax candles

stand upright; young men rise in white gowns; while the subservient eagle bears up for inspection the great white book.

An inclined plane of light comes accurately through each window, purple and yellow even in its most diffused dust, while, where it breaks upon stone, that stone is softly chalked red, yellow, and purple. Neither snow nor greenery, winter nor summer, has power over the old stained glass. As the sides of a lantern protect the flame so that it burns steady even in the wildest night – burns steady and gravely illumines the tree-trunks – so inside the Chapel all was orderly. Gravely sounded the voices; wisely the organ replied, as if buttressing human faith with the assent of the elements. The white-robed figures crossed from side to side; now mounted steps, now descended, all very orderly.

... If you stand a lantern under a tree every insect in the forest creeps up to it – a curious assembly, since though they scramble and swing and knock their heads against the glass, they seem to have no purpose – something senseless inspires them. One gets tired of watching them, as they amble round the lantern and blindly tap as if for admittance, one large toad being the most besotted of any and shouldering his way through the rest. Ah, but what's that? A terrifying volley of pistol-shots rings out – cracks sharply; ripples spread – silence laps smooth over sound. A tree – a tree has fallen, a sort of death in the forest. After that, the wind in the trees sounds melancholy.

But this service in King's College Chapel – why allow women to take part in it? Surely, if the mind wanders (and Jacob looked extraordinarily vacant, his head thrown back, his hymn-book open at the wrong place), if the mind wanders it is because several hat shops and cupboards upon cupboards of coloured dresses are displayed upon rush-bottomed chairs. Though heads and bodies may be devout enough, one has a sense of individuals – some like blue, others brown; some feathers, others pansies and forget-me-nots. No one would think of bringing a dog into church. For though a dog is all very well on a gravel path, and shows no disrespect to flowers, the way he wanders down an aisle, looking, lifting a paw, and approaching a pillar with a purpose that makes the blood run cold with horror (should you be one of a congregation – alone, shyness is out of the question), a dog destroys the service completely. So do these women – though separately devout, distinguished, and vouched for by the theology, mathematics, Latin, and Greek of their husbands. Heaven knows why it is. For one thing, thought Jacob, they're as ugly as sin.

Now there was a scraping and murmuring. He caught Timmy Durrant's eye; looked very sternly at him; and then, very solemnly, winked.

"Waverley," the villa on the road to Girton was called, not that Mr. Plumer admired Scott or would have chosen any name at all, but names are useful when you have to entertain undergraduates, and as they sat waiting for the fourth undergraduate, on Sunday at lunch-time, there was talk of names upon gates.

"How tiresome," Mrs. Plumer interrupted impulsively. "Does anybody know Mr. Flanders?"

Mr. Durrant knew him; and therefore blushed slightly, and said, awkwardly, something about being sure – looking at Mr. Plumer and hitching the right leg of his trouser as he spoke. Mr. Plumer got up and stood in front of the fireplace. Mrs. Plumer laughed like a straightforward friendly fellow. In short, anything more horrible than the scene, the setting, the prospect, even the May garden being afflicted with chill sterility and a cloud choosing that moment to cross the sun, cannot be imagined. There was the garden, of course. Every one at the same moment looked at it. Owing to the cloud, the leaves ruffled grey, and the sparrows – there were two sparrows.

"I think," said Mrs. Plumer, taking advantage of the momentary respite, while the young men stared at the garden, to look at her husband, and he, not accepting full responsibility for the act, nevertheless touched the bell.

There can be no excuse for this outrage upon one hour of human life, save the reflection which occurred to Mr. Plumer as he carved the mutton, that if no don ever gave a luncheon party, if Sunday after Sunday passed, if men went down, became lawyers, doctors, members of Parliament, business men – if no don ever gave a luncheon party —

"Now, does lamb make the mint sauce, or mint sauce make the lamb?" he asked the young man next him, to break a silence which had already lasted five minutes and a half.

"I don't know, sir," said the young man, blushing very vividly.

At this moment in came Mr. Flanders. He had mistaken the time.

Now, though they had finished their meat, Mrs. Plumer took a second helping of cabbage. Jacob determined, of course, that he would eat his meat in the time it took her to finish her cabbage, looking once or twice to measure his speed – only he was infernally hungry. Seeing this, Mrs. Plumer said that she was sure Mr. Flanders would not mind – and the tart was brought in. Nodding in a peculiar way, she directed the maid to give Mr. Flanders a second helping of mutton. She glanced at the mutton. Not much of the leg would be left for luncheon.

It was none of her fault – since how could she control her father begetting her forty years ago in the suburbs of Manchester? and once begotten, how could she do other than grow up cheese-paring, ambitious, with an instinctively accurate notion of the rungs of the ladder and an ant-like assiduity in pushing George Plumer ahead of her to the top of the ladder? What was at the top of the ladder? A sense that all the rungs were beneath one apparently; since by the time that George Plumer became Professor of Physics, or whatever it might be, Mrs. Plumer could only be in a condition to cling tight to her eminence, peer down at the ground, and goad her two plain daughters to climb the rungs of the ladder.

"I was down at the races yesterday," she said, "with my two little girls."

It was none of THEIR fault either. In they came to the drawing-room, in white frocks and blue sashes. They handed the cigarettes. Rhoda had inherited her father's cold grey eyes. Cold grey eyes George Plumer had, but in them was an abstract light. He could talk about Persia and the Trade winds, the Reform Bill and the cycle of the harvests. Books were on his shelves by Wells and Shaw; on the table serious six-penny weeklies written by pale men in muddy boots – the weekly creak and screech of brains rinsed in cold water and wrung dry – melancholy papers.

"I don't feel that I know the truth about anything till I've read them both!" said Mrs. Plumer brightly, tapping the table of contents with her bare red hand, upon which the ring looked so incongruous.

"Oh God, oh God, oh God!" exclaimed Jacob, as the four undergraduates left the house. "Oh, my God!"

"Bloody beastly!" he said, scanning the street for lilac or bicycle – anything to restore his sense of freedom.

"Bloody beastly," he said to Timmy Durrant, summing up his discomfort at the world shown him at lunch-time, a world capable of existing – there was no doubt about that – but so unnecessary, such a thing to believe in – Shaw and Wells and the serious sixpenny weeklies! What were they after, scrubbing and demolishing, these elderly people? Had they never read Homer, Shakespeare, the Elizabethans? He saw it clearly outlined against the feelings he drew from youth and natural inclination. The poor devils had rigged up this meagre object. Yet something of pity was in him. Those wretched little girls —

The extent to which he was disturbed proves that he was already agog. Insolent he was and inexperienced, but sure enough the cities which the elderly of the race have built upon the skyline showed like brick suburbs, barracks, and places of discipline against a red and yellow flame. He was impressionable; but the word is contradicted by the composure with which he hollowed his hand to screen a match. He was a young man of substance.

Anyhow, whether undergraduate or shop boy, man or woman, it must come as a shock about the age of twenty – the world of the elderly – thrown up in such black outline upon what we are; upon the reality; the moors and Byron; the sea and the lighthouse; the sheep's jaw with the yellow teeth in it; upon the obstinate irrepressible conviction which makes youth so intolerably disagreeable – "I am what I am, and intend to be it," for which there will be no form in the world unless Jacob makes

one for himself. The Plumers will try to prevent him from making it. Wells and Shaw and the serious sixpenny weeklies will sit on its head. Every time he lunches out on Sunday – at dinner parties and tea parties – there will be this same shock – horror – discomfort – then pleasure, for he draws into him at every step as he walks by the river such steady certainty, such reassurance from all sides, the trees bowing, the grey spires soft in the blue, voices blowing and seeming suspended in the air, the springy air of May, the elastic air with its particles – chestnut bloom, pollen, whatever it is that gives the May air its potency, blurring the trees, gumming the buds, daubing the green. And the river too runs past, not at flood, nor swiftly, but cloying the oar that dips in it and drops white drops from the blade, swimming green and deep over the bowed rushes, as if lavishly caressing them.

Where they moored their boat the trees showered down, so that their topmost leaves trailed in the ripples and the green wedge that lay in the water being made of leaves shifted in leaf-breadths as the real leaves shifted. Now there was a shiver of wind – instantly an edge of sky; and as Durrant ate cherries he dropped the stunted yellow cherries through the green wedge of leaves, their stalks twinkling as they wriggled in and out, and sometimes one half-bitten cherry would go down red into the green. The meadow was on a level with Jacob's eyes as he lay back; gilt with buttercups, but the grass did not run like the thin green water of the graveyard grass about to overflow the tombstones, but stood juicy and thick. Looking up, backwards, he saw the legs of children deep in the grass, and the legs of cows. Munch, munch, he heard; then a short step through the grass; then again munch, munch, munch, as they tore the grass short at the roots. In front of him two white butterflies circled higher and higher round the elm tree.

"Jacob's off," thought Durrant looking up from his novel. He kept reading a few pages and then looking up in a curiously methodical manner, and each time he looked up he took a few cherries out of the bag and ate them abstractedly. Other boats passed them, crossing the backwater from side to side to avoid each other, for many were now moored, and there were now white dresses and a flaw in the column of air between two trees, round which curled a thread of blue – Lady Miller's picnic party. Still more boats kept coming, and Durrant, without getting up, shoved their boat closer to the bank.

"Oh-h-h-h," groaned Jacob, as the boat rocked, and the trees rocked, and the white dresses and the white flannel trousers drew out long and wavering up the bank.

"Oh-h-h-h!" He sat up, and felt as if a piece of elastic had snapped in his face.

"They're friends of my mother's," said Durrant. "So old Bow took no end of trouble about the boat."

And this boat had gone from Falmouth to St. Ives Bay, all round the coast. A larger boat, a ten-ton yacht, about the twentieth of June, properly fitted out, Durrant said...

"There's the cash difficulty," said Jacob.

"My people'll see to that," said Durrant (the son of a banker, deceased).

"I intend to preserve my economic independence," said Jacob stiffly. (He was getting excited.)

"My mother said something about going to Harrogate," he said with a little annoyance, feeling the pocket where he kept his letters.

"Was that true about your uncle becoming a Mohammedan?" asked Timmy Durrant.

Jacob had told the story of his Uncle Morty in Durrant's room the night before.

"I expect he's feeding the sharks, if the truth were known," said Jacob.

"I say, Durrant, there's none left!" he exclaimed, crumpling the bag which had held the cherries, and throwing it into the river. He saw Lady Miller's picnic party on the island as he threw the bag into the river.

A sort of awkwardness, grumpiness, gloom came into his eyes.

"Shall we move on... this beastly crowd..." he said.

So up they went, past the island.

The feathery white moon never let the sky grow dark; all night the chestnut blossoms were white in the green; dim was the cow-parsley in the meadows.

The waiters at Trinity must have been shuffling china plates like cards, from the clatter that could be heard in the Great Court. Jacob's rooms, however, were in Neville's Court; at the top; so that reaching his door one went in a little out of breath; but he wasn't there. Dining in Hall, presumably. It will be quite dark in Neville's Court long before midnight, only the pillars opposite will always be white, and the fountains. A curious effect the gate has, like lace upon pale green. Even in the window you hear the plates; a hum of talk, too, from the diners; the Hall lit up, and the swing-doors opening and shutting with a soft thud. Some are late.

Jacob's room had a round table and two low chairs. There were yellow flags in a jar on the mantelpiece; a photograph of his mother; cards from societies with little raised crescents, coats of arms, and initials; notes and pipes; on the table lay paper ruled with a red margin – an essay, no doubt – "Does History consist of the Biographies of Great Men?" There were books enough; very few French books; but then any one who's worth anything reads just what he likes, as the mood takes him, with extravagant enthusiasm. Lives of the Duke of Wellington, for example; Spinoza; the works of Dickens; the Faery Queen; a Greek dictionary with the petals of poppies pressed to silk between the pages; all the Elizabethans. His slippers were incredibly shabby, like boats burnt to the water's rim. Then there were photographs from the Greeks, and a mezzotint from Sir Joshua – all very English. The works of Jane Austen, too, in deference, perhaps, to some one else's standard. Carlyle was a prize. There were books upon the Italian painters of the Renaissance, a Manual of the Diseases of the Horse, and all the usual text-books. Listless is the air in an empty room, just swelling the curtain; the flowers in the jar shift. One fibre in the wicker arm-chair creaks, though no one sits there.

Coming down the steps a little sideways [Jacob sat on the window-seat talking to Durrant; he smoked, and Durrant looked at the map], the old man, with his hands locked behind him, his gown floating black, lurched, unsteadily, near the wall; then, upstairs he went into his room. Then another, who raised his hand and praised the columns, the gate, the sky; another, tripping and smug. Each went up a staircase; three lights were lit in the dark windows.

If any light burns above Cambridge, it must be from three such rooms; Greek burns here; science there; philosophy on the ground floor. Poor old Huxtable can't walk straight; – Sopwith, too, has praised the sky any night these twenty years; and Cowan still chuckles at the same stories. It is not simple, or pure, or wholly splendid, the lamp of learning, since if you see them there under its light (whether Rossetti's on the wall, or Van Gogh reproduced, whether there are lilacs in the bowl or rusty pipes), how priestly they look! How like a suburb where you go to see a view and eat a special cake! "We are the sole purveyors of this cake." Back you go to London; for the treat is over.

Old Professor Huxtable, performing with the method of a clock his change of dress, let himself down into his chair; filled his pipe; chose his paper; crossed his feet; and extracted his glasses. The whole flesh of his face then fell into folds as if props were removed. Yet strip a whole seat of an underground railway carriage of its heads and old Huxtable's head will hold them all. Now, as his eye goes down the print, what a procession tramps through the corridors of his brain, orderly, quick-stepping, and reinforced, as the march goes on, by fresh runnels, till the whole hall, dome, whatever one calls it, is populous with ideas. Such a muster takes place in no other brain. Yet sometimes there he'll sit for hours together, gripping the arm of the chair, like a man holding fast because stranded, and then, just because his corn twinges, or it may be the gout, what execrations, and, dear me, to hear him talk of money, taking out his leather purse and grudging even the smallest silver coin, secretive and suspicious as an old peasant woman with all her lies. Strange paralysis and constriction – marvellous illumination. Serene over it all rides the great full brow, and sometimes asleep or in the quiet spaces of the night you might fancy that on a pillow of stone he lay triumphant.

Sopwith, meanwhile, advancing with a curious trip from the fire-place, cut the chocolate cake into segments. Until midnight or later there would be undergraduates in his room, sometimes as many as twelve, sometimes three or four; but nobody got up when they went or when they came; Sopwith went on talking. Talking, talking, talking – as if everything could be talked – the soul itself slipped

through the lips in thin silver disks which dissolve in young men's minds like silver, like moonlight. Oh, far away they'd remember it, and deep in dulness gaze back on it, and come to refresh themselves again.

"Well, I never. That's old Chucky. My dear boy, how's the world treating you?" And in came poor little Chucky, the unsuccessful provincial, Stenhouse his real name, but of course Sopwith brought back by using the other everything, everything, "all I could never be" – yes, though next day, buying his newspaper and catching the early train, it all seemed to him childish, absurd; the chocolate cake, the young men; Sopwith summing things up; no, not all; he would send his son there. He would save every penny to send his son there.

Sopwith went on talking; twining stiff fibres of awkward speech – things young men blurted out – plaiting them round his own smooth garland, making the bright side show, the vivid greens, the sharp thorns, manliness. He loved it. Indeed to Sopwith a man could say anything, until perhaps he'd grown old, or gone under, gone deep, when the silver disks would tinkle hollow, and the inscription read a little too simple, and the old stamp look too pure, and the impress always the same – a Greek boy's head. But he would respect still. A woman, divining the priest, would, involuntarily, despise.

Cowan, Erasmus Cowan, sipped his port alone, or with one rosy little man, whose memory held precisely the same span of time; sipped his port, and told his stories, and without book before him intoned Latin, Virgil and Catullus, as if language were wine upon his lips. Only – sometimes it will come over one – what if the poet strode in? "THIS my image?" he might ask, pointing to the chubby man, whose brain is, after all, Virgil's representative among us, though the body gluttonize, and as for arms, bees, or even the plough, Cowan takes his trips abroad with a French novel in his pocket, a rug about his knees, and is thankful to be home again in his place, in his line, holding up in his snug little mirror the image of Virgil, all rayed round with good stories of the dons of Trinity and red beams of port. But language is wine upon his lips. Nowhere else would Virgil hear the like. And though, as she goes sauntering along the Backs, old Miss Umphelby sings him melodiously enough, accurately too, she is always brought up by this question as she reaches Clare Bridge: "But if I met him, what should I wear?" – and then, taking her way up the avenue towards Newnham, she lets her fancy play upon other details of men's meeting with women which have never got into print. Her lectures, therefore, are not half so well attended as those of Cowan, and the thing she might have said in elucidation of the text for ever left out. In short, face a teacher with the image of the taught and the mirror breaks. But Cowan sipped his port, his exaltation over, no longer the representative of Virgil. No, the builder, assessor, surveyor, rather; ruling lines between names, hanging lists above doors. Such is the fabric through which the light must shine, if shine it can – the light of all these languages, Chinese and Russian, Persian and Arabic, of symbols and figures, of history, of things that are known and things that are about to be known. So that if at night, far out at sea over the tumbling waves, one saw a haze on the waters, a city illuminated, a whiteness even in the sky, such as that now over the Hall of Trinity where they're still dining, or washing up plates, that would be the light burning there – the light of Cambridge.

"Let's go round to Simeon's room," said Jacob, and they rolled up the map, having got the whole thing settled.

All the lights were coming out round the court, and falling on the cobbles, picking out dark patches of grass and single daisies. The young men were now back in their rooms. Heaven knows what they were doing. What was it that could DROP like that? And leaning down over a foaming window-box, one stopped another hurrying past, and upstairs they went and down they went, until a sort of fulness settled on the court, the hive full of bees, the bees home thick with gold, drowsy, humming, suddenly vocal; the Moonlight Sonata answered by a waltz.

The Moonlight Sonata tinkled away; the waltz crashed. Although young men still went in and out, they walked as if keeping engagements. Now and then there was a thud, as if some heavy piece of furniture had fallen, unexpectedly, of its own accord, not in the general stir of life after dinner.

One supposed that young men raised their eyes from their books as the furniture fell. Were they reading? Certainly there was a sense of concentration in the air. Behind the grey walls sat so many young men, some undoubtedly reading, magazines, shilling shockers, no doubt; legs, perhaps, over the arms of chairs; smoking; sprawling over tables, and writing while their heads went round in a circle as the pen moved – simple young men, these, who would – but there is no need to think of them grown old; others eating sweets; here they boxed; and, well, Mr. Hawkins must have been mad suddenly to throw up his window and bawl: "Jo – seph! Jo – seph!" and then he ran as hard as ever he could across the court, while an elderly man, in a green apron, carrying an immense pile of tin covers, hesitated, balanced, and then went on. But this was a diversion. There were young men who read, lying in shallow arm-chairs, holding their books as if they had hold in their hands of something that would see them through; they being all in a torment, coming from midland towns, clergymen's sons. Others read Keats. And those long histories in many volumes – surely some one was now beginning at the beginning in order to understand the Holy Roman Empire, as one must. That was part of the concentration, though it would be dangerous on a hot spring night – dangerous, perhaps, to concentrate too much upon single books, actual chapters, when at any moment the door opened and Jacob appeared; or Richard Bonamy, reading Keats no longer, began making long pink spills from an old newspaper, bending forward, and looking eager and contented no more, but almost fierce. Why? Only perhaps that Keats died young – one wants to write poetry too and to love – oh, the brutes! It's damnably difficult. But, after all, not so difficult if on the next staircase, in the large room, there are two, three, five young men all convinced of this – of brutality, that is, and the clear division between right and wrong. There was a sofa, chairs, a square table, and the window being open, one could see how they sat – legs issuing here, one there crumpled in a corner of the sofa; and, presumably, for you could not see him, somebody stood by the fender, talking. Anyhow, Jacob, who sat astride a chair and ate dates from a long box, burst out laughing. The answer came from the sofa corner; for his pipe was held in the air, then replaced. Jacob wheeled round. He had something to say to THAT, though the sturdy red-haired boy at the table seemed to deny it, wagging his head slowly from side to side; and then, taking out his penknife, he dug the point of it again and again into a knot in the table, as if affirming that the voice from the fender spoke the truth – which Jacob could not deny. Possibly, when he had done arranging the date-stones, he might find something to say to it – indeed his lips opened – only then there broke out a roar of laughter.

The laughter died in the air. The sound of it could scarcely have reached any one standing by the Chapel, which stretched along the opposite side of the court. The laughter died out, and only gestures of arms, movements of bodies, could be seen shaping something in the room. Was it an argument? A bet on the boat races? Was it nothing of the sort? What was shaped by the arms and bodies moving in the twilight room?

A step or two beyond the window there was nothing at all, except the enclosing buildings – chimneys upright, roofs horizontal; too much brick and building for a May night, perhaps. And then before one's eyes would come the bare hills of Turkey – sharp lines, dry earth, coloured flowers, and colour on the shoulders of the women, standing naked-legged in the stream to beat linen on the stones. The stream made loops of water round their ankles. But none of that could show clearly through the swaddlings and blanketings of the Cambridge night. The stroke of the clock even was muffled; as if intoned by somebody reverent from a pulpit; as if generations of learned men heard the last hour go rolling through their ranks and issued it, already smooth and time-worn, with their blessing, for the use of the living.

Was it to receive this gift from the past that the young man came to the window and stood there, looking out across the court? It was Jacob. He stood smoking his pipe while the last stroke of the clock purred softly round him. Perhaps there had been an argument. He looked satisfied; indeed masterly; which expression changed slightly as he stood there, the sound of the clock conveying to him (it may be) a sense of old buildings and time; and himself the inheritor; and then to-morrow;

and friends; at the thought of whom, in sheer confidence and pleasure, it seemed, he yawned and stretched himself.

Meanwhile behind him the shape they had made, whether by argument or not, the spiritual shape, hard yet ephemeral, as of glass compared with the dark stone of the Chapel, was dashed to splinters, young men rising from chairs and sofa corners, buzzing and barging about the room, one driving another against the bedroom door, which giving way, in they fell. Then Jacob was left there, in the shallow arm-chair, alone with Masham? Anderson? Simeon? Oh, it was Simeon. The others had all gone.

"... Julian the Apostate..." Which of them said that and the other words murmured round it? But about midnight there sometimes rises, like a veiled figure suddenly woken, a heavy wind; and this now flapping through Trinity lifted unseen leaves and blurred everything. "Julian the Apostate" – and then the wind. Up go the elm branches, out blow the sails, the old schooners rear and plunge, the grey waves in the hot Indian Ocean tumble sultrily, and then all falls flat again.

So, if the veiled lady stepped through the Courts of Trinity, she now drowsed once more, all her draperies about her, her head against a pillar.

"Somehow it seems to matter."

The low voice was Simeon's.

The voice was even lower that answered him. The sharp tap of a pipe on the mantelpiece cancelled the words. And perhaps Jacob only said "hum," or said nothing at all. True, the words were inaudible. It was the intimacy, a sort of spiritual suppleness, when mind prints upon mind indelibly.

"Well, you seem to have studied the subject," said Jacob, rising and standing over Simeon's chair. He balanced himself; he swayed a little. He appeared extraordinarily happy, as if his pleasure would brim and spill down the sides if Simeon spoke.

Simeon said nothing. Jacob remained standing. But intimacy – the room was full of it, still, deep, like a pool. Without need of movement or speech it rose softly and washed over everything, mollifying, kindling, and coating the mind with the lustre of pearl, so that if you talk of a light, of Cambridge burning, it's not languages only. It's Julian the Apostate.

But Jacob moved. He murmured good-night. He went out into the court. He buttoned his jacket across his chest. He went back to his rooms, and being the only man who walked at that moment back to his rooms, his footsteps rang out, his figure loomed large. Back from the Chapel, back from the Hall, back from the Library, came the sound of his footsteps, as if the old stone echoed with magisterial authority: "The young man – the young man – the young man-back to his rooms."

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