

GIACOMO CASANOVA

THE MEMOIRS OF
JACQUES CASANOVA DE
SEINGALT, 1725-1798.

VOLUME 01:
CHILDHOOD

Giacomo Casanova

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Casanova de Seingalt, 1725-1798.
Volume 01: Childhood**

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The Memoirs of Jacques Casanova de Seingalt, 1725-1798. Volume 01: Childhood

CASANOVA AT DUX

An Unpublished Chapter of History, By Arthur Symons

I

The Memoirs of Casanova, though they have enjoyed the popularity of a bad reputation, have never had justice done to them by serious students of literature, of life, and of history. One English writer, indeed, Mr. Havelock Ellis, has realised that 'there are few more delightful books in the world,' and he has analysed them in an essay on Casanova, published in *Affirmations*, with extreme care and remarkable subtlety. But this essay stands alone, at all events in English, as an attempt to take Casanova seriously, to show him in his relation to his time, and in his relation to human problems. And yet these Memoirs are perhaps the most valuable document which we possess on the society of the eighteenth century; they are the history of a unique life, a unique personality, one of the greatest of autobiographies; as a record of adventures, they are more entertaining than *Gil Blas*, or *Monte Cristo*, or any of the imaginary travels, and escapes, and masquerades in life, which have been written in imitation of them. They tell the story of a man who loved life passionately for its own sake: one to whom woman was, indeed, the most important thing in the world, but to whom nothing in the world was indifferent. The bust which gives us the most lively notion of him shows us a great, vivid, intellectual face, full of fiery energy and calm resource, the face of a thinker and a fighter in one. A scholar, an adventurer, perhaps a Cabalist, a busy stirrer in politics, a gamester, one 'born for the fairer sex,' as he tells us, and born also to be a vagabond; this man, who is remembered now for his written account of his own life, was that rarest kind of autobiographer, one who did not live to write, but wrote because he had lived, and when he could live no longer.

And his Memoirs take one all over Europe, giving sidelights, all the more valuable in being almost accidental, upon many of the affairs and people most interesting to us during two-thirds of the eighteenth century. Giacomo Casanova was born in Venice, of Spanish and Italian parentage, on April 2, 1725; he died at the Chateau of Dux, in Bohemia, on June 4, 1798. In that lifetime of seventy-three years he travelled, as his Memoirs show us, in Italy, France, Germany, Austria, England, Switzerland, Belgium, Russia, Poland, Spain, Holland, Turkey; he met Voltaire at Ferney, Rousseau at Montmorency, Fontenelle, d'Alembert and Crebillon at Paris, George III. in London, Louis XV. at Fontainebleau, Catherine the Great at St. Petersburg, Benedict XII. at Rome, Joseph II. at Vienna, Frederick the Great at Sans-Souci. Imprisoned by the Inquisitors of State in the Piombi at Venice, he made, in 1755, the most famous escape in history. His Memoirs, as we have them, break off abruptly at the moment when he is expecting a safe conduct, and the permission to return to Venice after twenty years' wanderings. He did return, as we know from documents in the Venetian archives; he returned as secret agent of the Inquisitors, and remained in their service from 1774 until 1782. At the end of 1782 he left Venice; and next year we find him in Paris, where, in 1784, he met Count Waldstein at the Venetian Ambassador's, and was invited by him to become his librarian at Dux. He accepted, and for the fourteen remaining years of his life lived at Dux, where he wrote his Memoirs.

Casanova died in 1798, but nothing was heard of the Memoirs (which the Prince de Ligne, in his own Memoirs, tells us that Casanova had read to him, and in which he found 'du dyamatique, de

la rapidite, du comique, de la philosophie, des choses neuves, sublimes, inimitables meme') until the year 1820, when a certain Carlo Angiolini brought to the publishing house of Brockhaus, in Leipzig, a manuscript entitled *Histoire de ma vie jusqu a l'an 1797*, in the handwriting of Casanova. This manuscript, which I have examined at Leipzig, is written on foolscap paper, rather rough and yellow; it is written on both sides of the page, and in sheets or quires; here and there the paging shows that some pages have been omitted, and in their place are smaller sheets of thinner and whiter paper, all in Casanova's handsome, unmistakable handwriting. The manuscript is done up in twelve bundles, corresponding with the twelve volumes of the original edition; and only in one place is there a gap. The fourth and fifth chapters of the twelfth volume are missing, as the editor of the original edition points out, adding: 'It is not probable that these two chapters have been withdrawn from the manuscript of Casanova by a strange hand; everything leads us to believe that the author himself suppressed them, in the intention, no doubt, of re-writing them, but without having found time to do so.' The manuscript ends abruptly with the year 1774, and not with the year 1797, as the title would lead us to suppose.

This manuscript, in its original state, has never been printed. Herr Brockhaus, on obtaining possession of the manuscript, had it translated into German by Wilhelm Schutz, but with many omissions and alterations, and published this translation, volume by volume, from 1822 to 1828, under the title, '*Aus den Memoiren des Venetianers Jacob Casanova de Seingalt.*' While the German edition was in course of publication, Herr Brockhaus employed a certain Jean Laforgue, a professor of the French language at Dresden, to revise the original manuscript, correcting Casanova's vigorous, but at times incorrect, and often somewhat Italian, French according to his own notions of elegant writing, suppressing passages which seemed too free-spoken from the point of view of morals and of politics, and altering the names of some of the persons referred to, or replacing those names by initials. This revised text was published in twelve volumes, the first two in 1826, the third and fourth in 1828, the fifth to the eighth in 1832, and the ninth to the twelfth in 1837; the first four bearing the imprint of Brockhaus at Leipzig and Ponthieu et Cie at Paris; the next four the imprint of Heideloff et Campe at Paris; and the last four nothing but 'A Bruxelles.' The volumes are all uniform, and were all really printed for the firm of Brockhaus. This, however far from representing the real text, is the only authoritative edition, and my references throughout this article will always be to this edition.

In turning over the manuscript at Leipzig, I read some of the suppressed passages, and regretted their suppression; but Herr Brockhaus, the present head of the firm, assured me that they are not really very considerable in number. The damage, however, to the vivacity of the whole narrative, by the persistent alterations of M. Laforgue, is incalculable. I compared many passages, and found scarcely three consecutive sentences untouched. Herr Brockhaus (whose courtesy I cannot sufficiently acknowledge) was kind enough to have a passage copied out for me, which I afterwards read over, and checked word by word. In this passage Casanova says, for instance: 'Elle venoit presque tous les jours lui faire une belle visite.' This is altered into: 'Cependant chaque jour Therese venait lui faire une visite.' Casanova says that some one 'avoit, comme de raison, forme le projet d'allier Dieu avec le diable.' This is made to read: 'Qui, comme de raison, avait saintement forme le projet d'allier les interets du ciel aux oeuvres de ce monde.' Casanova tells us that Therese would not commit a mortal sin 'pour devenir reine du monde;' pour une couronne,' corrects the indefatigable Laforgue. 'Il ne savoit que lui dire' becomes 'Dans cet etat de perplexite;' and so forth. It must, therefore, be realized that the Memoirs, as we have them, are only a kind of pale tracing of the vivid colours of the original.

When Casanova's Memoirs were first published, doubts were expressed as to their authenticity, first by Ugo Foscolo (in the Westminster Review, 1827), then by Querard, supposed to be an authority in regard to anonymous and pseudonymous writings, finally by Paul Lacroix, 'le bibliophile Jacob', who suggested, or rather expressed his 'certainty,' that the real author of the Memoirs was Stendhal, whose 'mind, character, ideas and style' he seemed to recognise on every page. This theory, as foolish and as unsupported as the Baconian theory of Shakespeare, has been carelessly accepted, or at all events accepted as possible, by many good scholars who have never taken the trouble to look into

the matter for themselves. It was finally disproved by a series of articles of Armand Baschet, entitled 'Preuves curieuses de l'authenticite des Memoires de Jacques Casanova de Seingalt,' in 'Le Livre,' January, February, April and May, 1881; and these proofs were further corroborated by two articles of Alessandro d'Ancona, entitled 'Un Avventuriere del Secolo XVIII., in the 'Nuovo Antologia,' February 1 and August 1, 1882. Baschet had never himself seen the manuscript of the Memoirs, but he had learnt all the facts about it from Messrs. Brockhaus, and he had himself examined the numerous papers relating to Casanova in the Venetian archives. A similar examination was made at the Frari at about the same time by the Abbe Fulin; and I myself, in 1894, not knowing at the time that the discovery had been already made, made it over again for myself. There the arrest of Casanova, his imprisonment in the Piombi, the exact date of his escape, the name of the monk who accompanied him, are all authenticated by documents contained in the 'riferte' of the Inquisition of State; there are the bills for the repairs of the roof and walls of the cell from which he escaped; there are the reports of the spies on whose information he was arrested, for his too dangerous free-spokenness in matters of religion and morality. The same archives contain forty-eight letters of Casanova to the Inquisitors of State, dating from 1763 to 1782, among the Riferte dei Confidenti, or reports of secret agents; the earliest asking permission to return to Venice, the rest giving information in regard to the immoralities of the city, after his return there; all in the same handwriting as the Memoirs. Further proof could scarcely be needed, but Baschet has done more than prove the authenticity, he has proved the extraordinary veracity, of the Memoirs. F. W. Barthold, in 'Die Geschichtlichen Personlichkeiten in J. Casanova's Memoiren,' 2 vols., 1846, had already examined about a hundred of Casanova's allusions to well known people, showing the perfect exactitude of all but six or seven, and out of these six or seven inexactitudes ascribing only a single one to the author's intention. Baschet and d'Ancona both carry on what Barthold had begun; other investigators, in France, Italy and Germany, have followed them; and two things are now certain, first, that Casanova himself wrote the Memoirs published under his name, though not textually in the precise form in which we have them; and, second, that as their veracity becomes more and more evident as they are confronted with more and more independent witnesses, it is only fair to suppose that they are equally truthful where the facts are such as could only have been known to Casanova himself.

II

For more than two-thirds of a century it has been known that Casanova spent the last fourteen years of his life at Dux, that he wrote his Memoirs there, and that he died there. During all this time people have been discussing the authenticity and the truthfulness of the Memoirs, they have been searching for information about Casanova in various directions, and yet hardly any one has ever taken the trouble, or obtained the permission, to make a careful examination in precisely the one place where information was most likely to be found. The very existence of the manuscripts at Dux was known only to a few, and to most of these only on hearsay; and thus the singular good fortune was reserved for me, on my visit to Count Waldstein in September 1899, to be the first to discover the most interesting things contained in these manuscripts. M. Octave Uzanne, though he had not himself visited Dux, had indeed procured copies of some of the manuscripts, a few of which were published by him in *Le Livre*, in 1887 and 1889. But with the death of *Le Livre* in 1889 the 'Casanova inedit' came to an end, and has never, so far as I know, been continued elsewhere. Beyond the publication of these fragments, nothing has been done with the manuscripts at Dux, nor has an account of them ever been given by any one who has been allowed to examine them.

For five years, ever since I had discovered the documents in the Venetian archives, I had wanted to go to Dux; and in 1899, when I was staying with Count Lutzow at Zampach, in Bohemia, I found the way kindly opened for me. Count Waldstein, the present head of the family, with extreme courtesy, put all his manuscripts at my disposal, and invited me to stay with him. Unluckily, he was called

away on the morning of the day that I reached Dux. He had left everything ready for me, and I was shown over the castle by a friend of his, Dr. Kittel, whose courtesy I should like also to acknowledge. After a hurried visit to the castle we started on the long drive to Oberleutensdorf, a smaller Schloss near Komotau, where the Waldstein family was then staying. The air was sharp and bracing; the two Russian horses flew like the wind; I was whirled along in an unfamiliar darkness, through a strange country, black with coal mines, through dark pine woods, where a wild peasantry dwelt in little mining towns. Here and there, a few men and women passed us on the road, in their Sunday finery; then a long space of silence, and we were in the open country, galloping between broad fields; and always in a haze of lovely hills, which I saw more distinctly as we drove back next morning.

The return to Dux was like a triumphal entry, as we dashed through the market-place filled with people come for the Monday market, pots and pans and vegetables strewn in heaps all over the ground, on the rough paving stones, up to the great gateway of the castle, leaving but just room for us to drive through their midst. I had the sensation of an enormous building: all Bohemian castles are big, but this one was like a royal palace. Set there in the midst of the town, after the Bohemian fashion, it opens at the back upon great gardens, as if it were in the midst of the country. I walked through room after room, along corridor after corridor; everywhere there were pictures, everywhere portraits of Wallenstein, and battle-scenes in which he led on his troops. The library, which was formed, or at least arranged, by Casanova, and which remains as he left it, contains some 25,000 volumes, some of them of considerable value; one of the most famous books in Bohemian literature, Skala's History of the Church, exists in manuscript at Dux, and it is from this manuscript that the two published volumes of it were printed. The library forms part of the Museum, which occupies a ground-floor wing of the castle. The first room is an armoury, in which all kinds of arms are arranged, in a decorative way, covering the ceiling and the walls with strange patterns. The second room contains pottery, collected by Casanova's Waldstein on his Eastern travels. The third room is full of curious mechanical toys, and cabinets, and carvings in ivory. Finally, we come to the library, contained in the two innermost rooms. The book-shelves are painted white, and reach to the low-vaulted ceilings, which are whitewashed. At the end of a bookcase, in the corner of one of the windows, hangs a fine engraved portrait of Casanova.

After I had been all over the castle, so long Casanova's home, I was taken to Count Waldstein's study, and left there with the manuscripts. I found six huge cardboard cases, large enough to contain foolscap paper, lettered on the back: 'Grafl. Waldstein-Wartenberg'sches Real Fideicommiss. Dux-Oberleutensdorf: Handschriftlicher Nachlass Casanova.' The cases were arranged so as to stand like books; they opened at the side; and on opening them, one after another, I found series after series of manuscripts roughly thrown together, after some pretence at arrangement, and lettered with a very generalised description of contents. The greater part of the manuscripts were in Casanova's handwriting, which I could see gradually beginning to get shaky with years. Most were written in French, a certain number in Italian. The beginning of a catalogue in the library, though said to be by him, was not in his handwriting. Perhaps it was taken down at his dictation. There were also some copies of Italian and Latin poems not written by him. Then there were many big bundles of letters addressed to him, dating over more than thirty years. Almost all the rest was in his own handwriting.

I came first upon the smaller manuscripts, among which I found, jumbled together on the same and on separate scraps of paper, washing-bills, accounts, hotel bills, lists of letters written, first drafts of letters with many erasures, notes on books, theological and mathematical notes, sums, Latin quotations, French and Italian verses, with variants, a long list of classical names which have and have not been 'francises,' with reasons for and against; 'what I must wear at Dresden'; headings without anything to follow, such as: 'Reflexions on respiration, on the true cause of youth-the crows'; a new method of winning the lottery at Rome; recipes, among which is a long printed list of perfumes sold at Spa; a newspaper cutting, dated Prague, 25th October 1790, on the thirty-seventh balloon ascent of Blanchard; thanks to some 'noble donor' for the gift of a dog called 'Finette'; a passport for 'Monsieur

de Casanova, Venitien, allant d'ici en Hollande, October 13, 1758 (Ce Passeport bon pour quinze jours)', together with an order for post-horses, gratis, from Paris to Bordeaux and Bayonne.'

Occasionally, one gets a glimpse into his daily life at Dux, as in this note, scribbled on a fragment of paper (here and always I translate the French literally): 'I beg you to tell my servant what the biscuits are that I like to eat; dipped in wine, to fortify my stomach. I believe that they can all be found at Roman's.' Usually, however, these notes, though often suggested by something closely personal, branch off into more general considerations; or else begin with general considerations, and end with a case in point. Thus, for instance, a fragment of three pages begins: 'A compliment which is only made to gild the pill is a positive impertinence, and Monsieur Bailli is nothing but a charlatan; the monarch ought to have spit in his face, but the monarch trembled with fear.' A manuscript entitled 'Essai d'Egoisme,' dated, 'Dux, this 27th June, 1769,' contains, in the midst of various reflections, an offer to let his 'appartement' in return for enough money to 'tranquillise for six months two Jew creditors at Prague.' Another manuscript is headed 'Pride and Folly,' and begins with a long series of antitheses, such as: 'All fools are not proud, and all proud men are fools. Many fools are happy, all proud men are unhappy.' On the same sheet follows this instance or application:

Whether it is possible to compose a Latin distich of the greatest beauty without knowing either the Latin language or prosody. We must examine the possibility and the impossibility, and afterwards see who is the man who says he is the author of the distich, for there are extraordinary people in the world. My brother, in short, ought to have composed the distich, because he says so, and because he confided it to me *tete-à-tete*. I had, it is true, difficulty in believing him; but what is one to do! Either one must believe, or suppose him capable of telling a lie which could only be told by a fool; and that is impossible, for all Europe knows that my brother is not a fool.

Here, as so often in these manuscripts, we seem to see Casanova thinking on paper. He uses scraps of paper (sometimes the blank page of a letter, on the other side of which we see the address) as a kind of informal diary; and it is characteristic of him, of the man of infinitely curious mind, which this adventurer really was, that there are so few merely personal notes among these casual jottings. Often, they are purely abstract; at times, metaphysical '*jeux d'esprit*,' like the sheet of fourteen 'Different Wagers,' which begins:

I wager that it is not true that a man who weighs a hundred pounds will weigh more if you kill him. I wager that if there is any difference, he will weigh less. I wager that diamond powder has not sufficient force to kill a man.

Side by side with these fanciful excursions into science, come more serious ones, as in the note on Algebra, which traces its progress since the year 1494, before which 'it had only arrived at the solution of problems of the second degree, inclusive.' A scrap of paper tells us that Casanova 'did not like regular towns.' 'I like,' he says, 'Venice, Rome, Florence, Milan, Constantinople, Genoa.' Then he becomes abstract and inquisitive again, and writes two pages, full of curious, out-of-the-way learning, on the name of Paradise:

The name of Paradise is a name in Genesis which indicates a place of pleasure (*lieu voluptueux*): this term is Persian. This place of pleasure was made by God before he had created man.

It may be remembered that Casanova quarrelled with Voltaire, because Voltaire had told him frankly that his translation of *L'Ecosaise* was a bad translation. It is piquant to read another note written in this style of righteous indignation:

Voltaire, the hardy Voltaire, whose pen is without bit or bridle; Voltaire, who devoured the Bible, and ridiculed our dogmas, doubts, and after having made proselytes to impiety, is not ashamed, being reduced to the extremity of life, to ask for the sacraments, and to cover his body with more relics than St. Louis had at Amboise.

Here is an argument more in keeping with the tone of the Memoirs:

A girl who is pretty and good, and as virtuous as you please, ought not to take it ill that a man, carried away by her charms, should set himself to the task of making their conquest. If this man

cannot please her by any means, even if his passion be criminal, she ought never to take offence at it, nor treat him unkindly; she ought to be gentle, and pity him, if she does not love him, and think it enough to keep invincibly hold upon her own duty.

Occasionally he touches upon aesthetical matters, as in a fragment which begins with this liberal definition of beauty:

Harmony makes beauty, says M. de S. P. (Bernardin de St. Pierre), but the definition is too short, if he thinks he has said everything. Here is mine. Remember that the subject is metaphysical. An object really beautiful ought to seem beautiful to all whose eyes fall upon it. That is all; there is nothing more to be said.

At times we have an anecdote and its commentary, perhaps jotted down for use in that latter part of the Memoirs which was never written, or which has been lost. Here is a single sheet, dated 'this 2nd September, 1791,' and headed *Souvenir*:

The Prince de Rosenberg said to me, as we went down stairs, that Madame de Rosenberg was dead, and asked me if the Comte de Waldstein had in the library the illustration of the Villa d'Altichiero, which the Emperor had asked for in vain at the city library of Prague, and when I answered 'yes,' he gave an equivocal laugh. A moment afterwards, he asked me if he might tell the Emperor. 'Why not, monseigneur? It is not a secret, 'Is His Majesty coming to Dux?' 'If he goes to Oberlaitensdorf (sic) he will go to Dux, too; and he may ask you for it, for there is a monument there which relates to him when he was Grand Duke.' 'In that case, His Majesty can also see my critical remarks on the Egyptian prints.'

The Emperor asked me this morning, 6th October, how I employed my time at Dux, and I told him that I was making an Italian anthology. 'You have all the Italians, then?' 'All, sire.' See what a lie leads to. If I had not lied in saying that I was making an anthology, I should not have found myself obliged to lie again in saying that we have all the Italian poets. If the Emperor comes to Dux, I shall kill myself.

'They say that this Dux is a delightful spot,' says Casanova in one of the most personal of his notes, 'and I see that it might be for many; but not for me, for what delights me in my old age is independent of the place which I inhabit. When I do not sleep I dream, and when I am tired of dreaming I blacken paper, then I read, and most often reject all that my pen has vomited.' Here we see him blackening paper, on every occasion, and for every purpose. In one bundle I found an unfinished story about Roland, and some adventure with women in a cave; then a 'Meditation on arising from sleep, 19th May 1789'; then a 'Short Reflection of a Philosopher who finds himself thinking of procuring his own death. At Dux, on getting out of bed on 13th October 1793, day dedicated to St. Lucy, memorable in my too long life.' A big budget, containing cryptograms, is headed 'Grammatical Lottery'; and there is the title-page of a treatise on The Duplication of the Hexahedron, demonstrated geometrically to all the Universities and all the Academies of Europe.' [See Charles Henry, *Les Connaissances Mathématiques de Casanova*. Rome, 1883.] There are innumerable verses, French and Italian, in all stages, occasionally attaining the finality of these lines, which appear in half a dozen tentative forms:

'Sans mystere point de plaisirs,
Sans silence point de mystere.
Charme divin de mes loisirs,
Solitude! que tu mes chere!

Then there are a number of more or less complete manuscripts of some extent. There is the manuscript of the translation of Homer's *Iliad*, in ottava rima (published in Venice, 1775-8); of the *Histoire de Venise*, of the *Icosameron*, a curious book published in 1787, purporting to be 'translated from English,' but really an original work of Casanova; *Philocalies sur les Sottises des*

Mortels,' a long manuscript never published; the sketch and beginning of 'Le Pollmarque, ou la Calomnie demasquee par la presence d'esprit. Tragicomedie en trois actes, composed a Dux dans le mois de Juin de l'Annee, 1791,' which recurs again under the form of the 'Polemoscope: La Lorgnette menteuse ou la Calomnie demasque,' acted before the Princess de Ligne, at her chateau at Teplitz, 1791. There is a treatise in Italian, 'Delle Passioni'; there are long dialogues, such as 'Le Philosophe et le Theologien', and 'Reve': 'Dieu-Moi'; there is the 'Songe d'un Quart d'Heure', divided into minutes; there is the very lengthy criticism of 'Bernardin de Saint-Pierre'; there is the 'Confutation d'une Censure indiscrete qu'on lit dans la Gazette de Iena, 19 Juin 1789'; with another large manuscript, unfortunately imperfect, first called 'L'Insulte', and then 'Placet au Public', dated 'Dux, this 2nd March, 1790,' referring to the same criticism on the 'Icosameron' and the 'Fuite des Prisons. L'Histoire de ma Fuite des Prisons de la Republique de Venise, qu'on appelle les Plombs', which is the first draft of the most famous part of the Memoirs, was published at Leipzig in 1788; and, having read it in the Marcian Library at Venice, I am not surprised to learn from this indignant document that it was printed 'under the care of a young Swiss, who had the talent to commit a hundred faults of orthography.'

III

We come now to the documents directly relating to the Memoirs, and among these are several attempts at a preface, in which we see the actual preface coming gradually into form. One is entitled 'Casanova au Lecteur', another 'Histoire de mon Existence', and a third Preface. There is also a brief and characteristic 'Precis de ma vie', dated November 17, 1797. Some of these have been printed in *Le Livre*, 1887. But by far the most important manuscript that I discovered, one which, apparently, I am the first to discover, is a manuscript entitled 'Extrait du Chapitre 4 et 5. It is written on paper similar to that on which the Memoirs are written; the pages are numbered 104-148; and though it is described as Extrait, it seems to contain, at all events, the greater part of the missing chapters to which I have already referred, Chapters IV. and V. of the last volume of the Memoirs. In this manuscript we find Armeline and Scolastica, whose story is interrupted by the abrupt ending of Chapter III.; we find Mariuccia of Vol. VII, Chapter IX., who married a hairdresser; and we find also Jaconine, whom Casanova recognises as his daughter, 'much prettier than Sophia, the daughter of Therese Pompeati, whom I had left at London.' It is curious that this very important manuscript, which supplies the one missing link in the Memoirs, should never have been discovered by any of the few people who have had the opportunity of looking over the Dux manuscripts. I am inclined to explain it by the fact that the case in which I found this manuscript contains some papers not relating to Casanova. Probably, those who looked into this case looked no further. I have told Herr Brockhaus of my discovery, and I hope to see Chapters IV. and V. in their places when the long-looked-for edition of the complete text is at length given to the world.

Another manuscript which I found tells with great piquancy the whole story of the Abbe de Brosse's ointment, the curing of the Princess de Conti's pimples, and the birth of the Duc de Montpensier, which is told very briefly, and with much less point, in the Memoirs (vol. iii., p. 327). Readers of the Memoirs will remember the duel at Warsaw with Count Branicki in 1766 (vol. X., pp. 274-320), an affair which attracted a good deal of attention at the time, and of which there is an account in a letter from the Abbe Taruffi to the dramatist, Francesco Albergati, dated Warsaw, March 19, 1766, quoted in Ernesto Masi's *Life of Albergati*, Bologna, 1878. A manuscript at Dux in Casanova's handwriting gives an account of this duel in the third person; it is entitled, 'Description de l'affaire arrivee a Varsovie le 5 Mars, 1766'. D'Ancona, in the *Nuova Antologia* (vol. lxxvii., p. 412), referring to the Abbe Taruffi's account, mentions what he considers to be a slight discrepancy: that Taruffi refers to the danseuse, about whom the duel was fought, as La Casacci, while Casanova

refers to her as La Catai. In this manuscript Casanova always refers to her as La Casacci; La Catai is evidently one of M. Laforgue's arbitrary alterations of the text.

In turning over another manuscript, I was caught by the name Charpillon, which every reader of the Memoirs will remember as the name of the harpy by whom Casanova suffered so much in London, in 1763-4. This manuscript begins by saying: 'I have been in London for six months and have been to see them (that is, the mother and daughter) in their own house,' where he finds nothing but 'swindlers, who cause all who go there to lose their money in gambling.' This manuscript adds some details to the story told in the ninth and tenth volumes of the Memoirs, and refers to the meeting with the Charpillons four and a half years before, described in Volume V., pages 428-485. It is written in a tone of great indignation. Elsewhere, I found a letter written by Casanova, but not signed, referring to an anonymous letter which he had received in reference to the Charpillons, and ending: 'My handwriting is known.' It was not until the last that I came upon great bundles of letters addressed to Casanova, and so carefully preserved that little scraps of paper, on which postscripts are written, are still in their places. One still sees the seals on the backs of many of the letters, on paper which has slightly yellowed with age, leaving the ink, however, almost always fresh. They come from Venice, Paris, Rome, Prague, Bayreuth, The Hague, Genoa, Fiume, Trieste, etc., and are addressed to as many places, often *poste restante*. Many are letters from women, some in beautiful handwriting, on thick paper; others on scraps of paper, in painful hands, ill-spelt. A Countess writes pitifully, imploring help; one protests her love, in spite of the 'many chagrins' he has caused her; another asks 'how they are to live together'; another laments that a report has gone about that she is secretly living with him, which may harm his reputation. Some are in French, more in Italian. 'Mon cher Giacometto', writes one woman, in French; 'Carissimo a Amatissimo', writes another, in Italian. These letters from women are in some confusion, and are in need of a good deal of sorting over and rearranging before their full extent can be realised. Thus I found letters in the same handwriting separated by letters in other handwritings; many are unsigned, or signed only by a single initial; many are undated, or dated only with the day of the week or month. There are a great many letters, dating from 1779 to 1786, signed 'Francesca Buschini,' a name which I cannot identify; they are written in Italian, and one of them begins: 'Unico Mio vero Amico' ('my only true friend'). Others are signed 'Virginia B.'; one of these is dated, 'Forli, October 15, 1773.' There is also a 'Theresa B.,' who writes from Genoa. I was at first unable to identify the writer of a whole series of letters in French, very affectionate and intimate letters, usually unsigned, occasionally signed 'B.' She calls herself *votre petite amie*; or she ends with a half-smiling, half-reproachful 'goodnight, and sleep better than I' In one letter, sent from Paris in 1759, she writes: 'Never believe me, but when I tell you that I love you, and that I shall love you always: In another letter, ill-spelt, as her letters often are, she writes: 'Be assured that evil tongues, vapours, calumny, nothing can change my heart, which is yours entirely, and has no will to change its master.' Now, it seems to me that these letters must be from Manon Baletti, and that they are the letters referred to in the sixth volume of the Memoirs. We read there (page 60) how on Christmas Day, 1759, Casanova receives a letter from Manon in Paris, announcing her marriage with 'M. Blondel, architect to the King, and member of his Academy'; she returns him his letters, and begs him to return hers, or burn them. Instead of doing so he allows Esther to read them, intending to burn them afterwards. Esther begs to be allowed to keep the letters, promising to 'preserve them religiously all her life.' 'These letters,' he says, 'numbered more than two hundred, and the shortest were of four pages: Certainly there are not two hundred of them at Dux, but it seems to me highly probable that Casanova made a final selection from Manon's letters, and that it is these which I have found.

But, however this may be, I was fortunate enough to find the set of letters which I was most anxious to find the letters from Henriette, whose loss every writer on Casanova has lamented. Henriette, it will be remembered, makes her first appearance at Cesena, in the year 1748; after their meeting at Geneva, she reappears, romantically 'a propos', twenty-two years later, at Aix in Provence; and she writes to Casanova proposing 'un commerce epistolaire', asking him what he has done since

his escape from prison, and promising to do her best to tell him all that has happened to her during the long interval. After quoting her letter, he adds: 'I replied to her, accepting the correspondence that she offered me, and telling her briefly all my vicissitudes. She related to me in turn, in some forty letters, all the history of her life. If she dies before me, I shall add these letters to these Memoirs; but to-day she is still alive, and always happy, though now old.' It has never been known what became of these letters, and why they were not added to the Memoirs. I have found a great quantity of them, some signed with her married name in full, 'Henriette de Schnetzmann,' and I am inclined to think that she survived Casanova, for one of the letters is dated Bayreuth, 1798, the year of Casanova's death. They are remarkably charming, written with a mixture of piquancy and distinction; and I will quote the characteristic beginning and end of the last letter I was able to find. It begins: 'No, it is impossible to be sulky with you!' and ends: 'If I become vicious, it is you, my Mentor, who make me so, and I cast my sins upon you. Even if I were damned I should still be your most devoted friend, Henriette de Schnetzmann.' Casanova was twenty-three when he met Henriette; now, herself an old woman, she writes to him when he is seventy-three, as if the fifty years that had passed were blotted out in the faithful affection of her memory. How many more discreet and less changing lovers have had the quality of constancy in change, to which this life-long correspondence bears witness? Does it not suggest a view of Casanova not quite the view of all the world? To me it shows the real man, who perhaps of all others best understood what Shelley meant when he said:

True love in this differs from gold or clay
That to divide is not to take away.

But, though the letters from women naturally interested me the most, they were only a certain proportion of the great mass of correspondence which I turned over. There were letters from Carlo Angiolini, who was afterwards to bring the manuscript of the Memoirs to Brockhaus; from Balbi, the monk with whom Casanova escaped from the Piombi; from the Marquis Albergati, playwright, actor, and eccentric, of whom there is some account in the Memoirs; from the Marquis Mosca, 'a distinguished man of letters whom I was anxious to see,' Casanova tells us in the same volume in which he describes his visit to the Moscas at Pesaro; from Zulian, brother of the Duchess of Fiano; from Richard Lorrain, 'bel homme, ayant de l'esprit, le ton et le gout de la bonne societe', who came to settle at Gorizia in 1773, while Casanova was there; from the Procurator Morosini, whom he speaks of in the Memoirs as his 'protector,' and as one of those through whom he obtained permission to return to Venice. His other 'protector,' the 'avogador' Zaguri, had, says Casanova, 'since the affair of the Marquis Albergati, carried on a most interesting correspondence with me'; and in fact I found a bundle of no less than a hundred and thirty-eight letters from him, dating from 1784 to 1798. Another bundle contains one hundred and seventy-two letters from Count Lamberg. In the Memoirs Casanova says, referring to his visit to Augsburg at the end of 1761:

I used to spend my evenings in a very agreeable manner at the house of Count Max de Lamberg, who resided at the court of the Prince-Bishop with the title of Grand Marshal. What particularly attached me to Count Lamberg was his literary talent. A first-rate scholar, learned to a degree, he has published several much esteemed works. I carried on an exchange of letters with him which ended only with his death four years ago in 1792.

Casanova tells us that, at his second visit to Augsburg in the early part of 1767, he 'supped with Count Lamberg two or three times a week,' during the four months he was there. It is with this year that the letters I have found begin: they end with the year of his death, 1792. In his 'Memorial d'un Mondain' Lamberg refers to Casanova as 'a man known in literature, a man of profound knowledge.' In the first edition of 1774, he laments that 'a man such as M. de S. Galt' should not yet have been taken back into favour by the Venetian government, and in the second edition, 1775, rejoices over Casanova's return to Venice. Then there are letters from Da Ponte, who tells the story of Casanova's

curious relations with Mme. d'Urfe, in his 'Memorie scritte da esso', 1829; from Pittoni, Bono, and others mentioned in different parts of the Memoirs, and from some dozen others who are not mentioned in them. The only letters in the whole collection that have been published are those from the Prince de Ligne and from Count Koenig.

IV

Casanova tells us in his Memoirs that, during his later years at Dux, he had only been able to 'hinder black melancholy from devouring his poor existence, or sending him out of his mind,' by writing ten or twelve hours a day. The copious manuscripts at Dux show us how persistently he was at work on a singular variety of subjects, in addition to the Memoirs, and to the various books which he published during those years. We see him jotting down everything that comes into his head, for his own amusement, and certainly without any thought of publication; engaging in learned controversies, writing treatises on abstruse mathematical problems, composing comedies to be acted before Count Waldstein's neighbours, practising verse-writing in two languages, indeed with more patience than success, writing philosophical dialogues in which God and himself are the speakers, and keeping up an extensive correspondence, both with distinguished men and with delightful women. His mental activity, up to the age of seventy-three, is as prodigious as the activity which he had expended in living a multiform and incalculable life. As in life everything living had interested him so in his retirement from life every idea makes its separate appeal to him; and he welcomes ideas with the same impartiality with which he had welcomed adventures. Passion has intellectualised itself, and remains not less passionate. He wishes to do everything, to compete with every one; and it is only after having spent seven years in heaping up miscellaneous learning, and exercising his faculties in many directions, that he turns to look back over his own past life, and to live it over again in memory, as he writes down the narrative of what had interested him most in it. 'I write in the hope that my history will never see the broad day light of publication,' he tells us, scarcely meaning it, we may be sure, even in the moment of hesitancy which may naturally come to him. But if ever a book was written for the pleasure of writing it, it was this one; and an autobiography written for oneself is not likely to be anything but frank.

'Truth is the only God I have ever adored,' he tells us: and we now know how truthful he was in saying so. I have only summarised in this article the most important confirmations of his exact accuracy in facts and dates; the number could be extended indefinitely. In the manuscripts we find innumerable further confirmations; and their chief value as testimony is that they tell us nothing which we should not have already known, if we had merely taken Casanova at his word. But it is not always easy to take people at their own word, when they are writing about themselves; and the world has been very loth to believe in Casanova as he represents himself. It has been specially loth to believe that he is telling the truth when he tells us about his adventures with women. But the letters contained among these manuscripts shows us the women of Casanova writing to him with all the fervour and all the fidelity which he attributes to them; and they show him to us in the character of as fervid and faithful a lover. In every fact, every detail, and in the whole mental impression which they convey, these manuscripts bring before us the Casanova of the Memoirs. As I seemed to come upon Casanova at home, it was as if I came upon old friend, already perfectly known to me, before I had made my pilgrimage to Dux.

1902

TRANSLATOR'S PREFACE

A series of adventures wilder and more fantastic than the wildest of romances, written down with the exactitude of a business diary; a view of men and cities from Naples to Berlin, from Madrid and London to Constantinople and St. Petersburg; the 'vie intime' of the eighteenth century depicted by a man, who to-day sat with cardinals and saluted crowned heads, and to-morrow lurked in dens of profligacy and crime; a book of confessions penned without reticence and without penitence; a record of forty years of "occult" charlatanism; a collection of tales of successful imposture, of 'bonnes fortunes', of marvellous escapes, of transcendent audacity, told with the humour of Smollett and the delicate wit of Voltaire. Who is there interested in men and letters, and in the life of the past, who would not cry, "Where can such a book as this be found?"

Yet the above catalogue is but a brief outline, a bare and meagre summary, of the book known as "THE MEMOIRS OF CASANOVA"; a work absolutely unique in literature. He who opens these wonderful pages is as one who sits in a theatre and looks across the gloom, not on a stage-play, but on another and a vanished world. The curtain draws up, and suddenly a hundred and fifty years are rolled away, and in bright light stands out before us the whole life of the past; the gay dresses, the polished wit, the careless morals, and all the revel and dancing of those merry years before the mighty deluge of the Revolution. The palaces and marble stairs of old Venice are no longer desolate, but thronged with scarlet-robed senators, prisoners with the doom of the Ten upon their heads cross the Bridge of Sighs, at dead of night the nun slips out of the convent gate to the dark canal where a gondola is waiting, we assist at the 'parties fines' of cardinals, and we see the bank made at faro. Venice gives place to the assembly rooms of Mrs. Cornely and the fast taverns of the London of 1760; we pass from Versailles to the Winter Palace of St. Petersburg in the days of Catherine, from the policy of the Great Frederick to the lewd mirth of strolling-players, and the presence-chamber of the Vatican is succeeded by an intrigue in a garret. It is indeed a new experience to read this history of a man who, refraining from nothing, has concealed nothing; of one who stood in the courts of Louis the Magnificent before Madame de Pompadour and the nobles of the Ancien Regime, and had an affair with an adventuress of Denmark Street, Soho; who was bound over to keep the peace by Fielding, and knew Cagliostro. The friend of popes and kings and noblemen, and of all the male and female ruffians and vagabonds of Europe, abbe, soldier, charlatan, gamester, financier, diplomatist, viveur, philosopher, virtuoso, "chemist, fiddler, and buffoon," each of these, and all of these was Giacomo Casanova, Chevalier de Seingalt, Knight of the Golden Spur.

And not only are the Memoirs a literary curiosity; they are almost equally curious from a bibliographical point of view. The manuscript was written in French and came into the possession of the publisher Brockhaus, of Leipzig, who had it translated into German, and printed. From this German edition, M. Aubert de Vitry re-translated the work into French, but omitted about a fourth of the matter, and this mutilated and worthless version is frequently purchased by unwary bibliophiles. In the year 1826, however, Brockhaus, in order presumably to protect his property, printed the entire text of the original MS. in French, for the first time, and in this complete form, containing a large number of anecdotes and incidents not to be found in the spurious version, the work was not acceptable to the authorities, and was consequently rigorously suppressed. Only a few copies sent out for presentation or for review are known to have escaped, and from one of these rare copies the present translation has been made and solely for private circulation.

In conclusion, both translator and 'editeur' have done their utmost to present the English Casanova in a dress worthy of the wonderful and witty original.

AUTHOR'S PREFACE

I will begin with this confession: whatever I have done in the course of my life, whether it be good or evil, has been done freely; I am a free agent.

The doctrine of the Stoics or of any other sect as to the force of Destiny is a bubble engendered by the imagination of man, and is near akin to Atheism. I not only believe in one God, but my faith as a Christian is also grafted upon that tree of philosophy which has never spoiled anything.

I believe in the existence of an immaterial God, the Author and Master of all beings and all things, and I feel that I never had any doubt of His existence, from the fact that I have always relied upon His providence, prayed to Him in my distress, and that He has always granted my prayers. Despair brings death, but prayer does away with despair; and when a man has prayed he feels himself supported by new confidence and endowed with power to act. As to the means employed by the Sovereign Master of human beings to avert impending dangers from those who beseech His assistance, I confess that the knowledge of them is above the intelligence of man, who can but wonder and adore. Our ignorance becomes our only resource, and happy, truly happy; are those who cherish their ignorance! Therefore must we pray to God, and believe that He has granted the favour we have been praying for, even when in appearance it seems the reverse. As to the position which our body ought to assume when we address ourselves to the Creator, a line of Petrarch settles it:

'Con le ginocchia della mente inchine.'

Man is free, but his freedom ceases when he has no faith in it; and the greater power he ascribes to faith, the more he deprives himself of that power which God has given to him when He endowed him with the gift of reason. Reason is a particle of the Creator's divinity. When we use it with a spirit of humility and justice we are certain to please the Giver of that precious gift. God ceases to be God only for those who can admit the possibility of His non-existence, and that conception is in itself the most severe punishment they can suffer.

Man is free; yet we must not suppose that he is at liberty to do everything he pleases, for he becomes a slave the moment he allows his actions to be ruled by passion. The man who has sufficient power over himself to wait until his nature has recovered its even balance is the truly wise man, but such beings are seldom met with.

The reader of these Memoirs will discover that I never had any fixed aim before my eyes, and that my system, if it can be called a system, has been to glide away unconcernedly on the stream of life, trusting to the wind wherever it led. How many changes arise from such an independent mode of life! My success and my misfortunes, the bright and the dark days I have gone through, everything has proved to me that in this world, either physical or moral, good comes out of evil just as well as evil comes out of good. My errors will point to thinking men the various roads, and will teach them the great art of treading on the brink of the precipice without falling into it. It is only necessary to have courage, for strength without self-confidence is useless. I have often met with happiness after some imprudent step which ought to have brought ruin upon me, and although passing a vote of censure upon myself I would thank God for his mercy. But, by way of compensation, dire misfortune has befallen me in consequence of actions prompted by the most cautious wisdom. This would humble me; yet conscious that I had acted rightly I would easily derive comfort from that conviction.

In spite of a good foundation of sound morals, the natural offspring of the Divine principles which had been early rooted in my heart, I have been throughout my life the victim of my senses; I have found delight in losing the right path, I have constantly lived in the midst of error, with no consolation but the consciousness of my being mistaken. Therefore, dear reader, I trust that, far from attaching to my history the character of impudent boasting, you will find in my Memoirs only the characteristic proper to a general confession, and that my narratory style will be the manner neither of a repenting sinner, nor of a man ashamed to acknowledge his frolics. They are the follies inherent

to youth; I make sport of them, and, if you are kind, you will not yourself refuse them a good-natured smile. You will be amused when you see that I have more than once deceived without the slightest qualm of conscience, both knaves and fools. As to the deceit perpetrated upon women, let it pass, for, when love is in the way, men and women as a general rule dupe each other. But on the score of fools it is a very different matter. I always feel the greatest bliss when I recollect those I have caught in my snares, for they generally are insolent, and so self-conceited that they challenge wit. We avenge intellect when we dupe a fool, and it is a victory not to be despised for a fool is covered with steel and it is often very hard to find his vulnerable part. In fact, to gull a fool seems to me an exploit worthy of a witty man. I have felt in my very blood, ever since I was born, a most unconquerable hatred towards the whole tribe of fools, and it arises from the fact that I feel myself a blockhead whenever I am in their company. I am very far from placing them in the same class with those men whom we call stupid, for the latter are stupid only from deficient education, and I rather like them. I have met with some of them—very honest fellows, who, with all their stupidity, had a kind of intelligence and an upright good sense, which cannot be the characteristics of fools. They are like eyes veiled with the cataract, which, if the disease could be removed, would be very beautiful.

Dear reader, examine the spirit of this preface, and you will at once guess at my purpose. I have written a preface because I wish you to know me thoroughly before you begin the reading of my Memoirs. It is only in a coffee-room or at a table d'hôte that we like to converse with strangers.

I have written the history of my life, and I have a perfect right to do so; but am I wise in throwing it before a public of which I know nothing but evil? No, I am aware it is sheer folly, but I want to be busy, I want to laugh, and why should I deny myself this gratification?

'Expulit elleboro morbum bilemque mero.'

An ancient author tells us somewhere, with the tone of a pedagogue, if you have not done anything worthy of being recorded, at least write something worthy of being read. It is a precept as beautiful as a diamond of the first water cut in England, but it cannot be applied to me, because I have not written either a novel, or the life of an illustrious character. Worthy or not, my life is my subject, and my subject is my life. I have lived without dreaming that I should ever take a fancy to write the history of my life, and, for that very reason, my Memoirs may claim from the reader an interest and a sympathy which they would not have obtained, had I always entertained the design to write them in my old age, and, still more, to publish them.

I have reached, in 1797, the age of three-score years and twelve; I can not say, Vixi, and I could not procure a more agreeable pastime than to relate my own adventures, and to cause pleasant laughter amongst the good company listening to me, from which I have received so many tokens of friendship, and in the midst of which I have ever lived. To enable me to write well, I have only to think that my readers will belong to that polite society:

'Quoecunque dixi, si placuerint, dictavit auditor.'

Should there be a few intruders whom I can not prevent from perusing my Memoirs, I must find comfort in the idea that my history was not written for them.

By recollecting the pleasures I have had formerly, I renew them, I enjoy them a second time, while I laugh at the remembrance of troubles now past, and which I no longer feel. A member of this great universe, I speak to the air, and I fancy myself rendering an account of my administration, as a steward is wont to do before leaving his situation. For my future I have no concern, and as a true philosopher, I never would have any, for I know not what it may be: as a Christian, on the other hand, faith must believe without discussion, and the stronger it is, the more it keeps silent. I know that I have lived because I have felt, and, feeling giving me the knowledge of my existence, I know likewise that I shall exist no more when I shall have ceased to feel.

Should I perchance still feel after my death, I would no longer have any doubt, but I would most certainly give the lie to anyone asserting before me that I was dead.

The history of my life must begin by the earliest circumstance which my memory can evoke; it will therefore commence when I had attained the age of eight years and four months. Before that time, if to think is to live be a true axiom, I did not live, I could only lay claim to a state of vegetation. The mind of a human being is formed only of comparisons made in order to examine analogies, and therefore cannot precede the existence of memory. The mnemonic organ was developed in my head only eight years and four months after my birth; it is then that my soul began to be susceptible of receiving impressions. How is it possible for an immaterial substance, which can neither touch nor be touched to receive impressions? It is a mystery which man cannot unravel.

A certain philosophy, full of consolation, and in perfect accord with religion, pretends that the state of dependence in which the soul stands in relation to the senses and to the organs, is only incidental and transient, and that it will reach a condition of freedom and happiness when the death of the body shall have delivered it from that state of tyrannic subjection. This is very fine, but, apart from religion, where is the proof of it all? Therefore, as I cannot, from my own information, have a perfect certainty of my being immortal until the dissolution of my body has actually taken place, people must kindly bear with me, if I am in no hurry to obtain that certain knowledge, for, in my estimation, a knowledge to be gained at the cost of life is a rather expensive piece of information. In the mean time I worship God, laying every wrong action under an interdict which I endeavour to respect, and I loathe the wicked without doing them any injury. I only abstain from doing them any good, in the full belief that we ought not to cherish serpents.

As I must likewise say a few words respecting my nature and my temperament, I premise that the most indulgent of my readers is not likely to be the most dishonest or the least gifted with intelligence.

I have had in turn every temperament; phlegmatic in my infancy; sanguine in my youth; later on, bilious; and now I have a disposition which engenders melancholy, and most likely will never change. I always made my food congenial to my constitution, and my health was always excellent. I learned very early that our health is always impaired by some excess either of food or abstinence, and I never had any physician except myself. I am bound to add that the excess in too little has ever proved in me more dangerous than the excess in too much; the last may cause indigestion, but the first causes death.

Now, old as I am, and although enjoying good digestive organs, I must have only one meal every day; but I find a set-off to that privation in my delightful sleep, and in the ease which I experience in writing down my thoughts without having recourse to paradox or sophism, which would be calculated to deceive myself even more than my readers, for I never could make up my mind to palm counterfeit coin upon them if I knew it to be such.

The sanguine temperament rendered me very sensible to the attractions of voluptuousness: I was always cheerful and ever ready to pass from one enjoyment to another, and I was at the same time very skillful in inventing new pleasures. Thence, I suppose, my natural disposition to make fresh acquaintances, and to break with them so readily, although always for a good reason, and never through mere fickleness. The errors caused by temperament are not to be corrected, because our temperament is perfectly independent of our strength: it is not the case with our character. Heart and head are the constituent parts of character; temperament has almost nothing to do with it, and, therefore, character is dependent upon education, and is susceptible of being corrected and improved.

I leave to others the decision as to the good or evil tendencies of my character, but such as it is it shines upon my countenance, and there it can easily be detected by any physiognomist. It is only on the fact that character can be read; there it lies exposed to the view. It is worthy of remark that men who have no peculiar cast of countenance, and there are a great many such men, are likewise totally deficient in peculiar characteristics, and we may establish the rule that the varieties in physiognomy are equal to the differences in character. I am aware that throughout my life my actions have received their impulse more from the force of feeling than from the wisdom of reason, and this has led me to acknowledge that my conduct has been dependent upon my nature more than upon my mind; both

are generally at war, and in the midst of their continual collisions I have never found in me sufficient mind to balance my nature, or enough strength in my nature to counteract the power of my mind. But enough of this, for there is truth in the old saying: 'Si brevis esse volo, obscurus fio', and I believe that, without offending against modesty, I can apply to myself the following words of my dear Virgil:

'Nec sum adeo informis: nuper me in littore vidi
Cum placidum ventis staret mare.'

The chief business of my life has always been to indulge my senses; I never knew anything of greater importance. I felt myself born for the fair sex, I have ever loved it dearly, and I have been loved by it as often and as much as I could. I have likewise always had a great weakness for good living, and I ever felt passionately fond of every object which excited my curiosity.

I have had friends who have acted kindly towards me, and it has been my good fortune to have it in my power to give them substantial proofs of my gratitude. I have had also bitter enemies who have persecuted me, and whom I have not crushed simply because I could not do it. I never would have forgiven them, had I not lost the memory of all the injuries they had heaped upon me. The man who forgets does not forgive, he only loses the remembrance of the harm inflicted on him; forgiveness is the offspring of a feeling of heroism, of a noble heart, of a generous mind, whilst forgetfulness is only the result of a weak memory, or of an easy carelessness, and still oftener of a natural desire for calm and quietness. Hatred, in the course of time, kills the unhappy wretch who delights in nursing it in his bosom.

Should anyone bring against me an accusation of sensuality he would be wrong, for all the fierceness of my senses never caused me to neglect any of my duties. For the same excellent reason, the accusation of drunkenness ought not to have been brought against Homer:

'Laudibus arguitur vini vinosus Homerus.'

I have always been fond of highly-seasoned, rich dishes, such as macaroni prepared by a skilful Neapolitan cook, the olla-podrida of the Spaniards, the glutinous codfish from Newfoundland, game with a strong flavour, and cheese the perfect state of which is attained when the tiny animaculae formed from its very essence begin to shew signs of life. As for women, I have always found the odour of my beloved ones exceeding pleasant.

What depraved tastes! some people will exclaim. Are you not ashamed to confess such inclinations without blushing! Dear critics, you make me laugh heartily. Thanks to my coarse tastes, I believe myself happier than other men, because I am convinced that they enhance my enjoyment. Happy are those who know how to obtain pleasures without injury to anyone; insane are those who fancy that the Almighty can enjoy the sufferings, the pains, the fasts and abstinences which they offer to Him as a sacrifice, and that His love is granted only to those who tax themselves so foolishly. God can only demand from His creatures the practice of virtues the seed of which He has sown in their soul, and all He has given unto us has been intended for our happiness; self-love, thirst for praise, emulation, strength, courage, and a power of which nothing can deprive us—the power of self-destruction, if, after due calculation, whether false or just, we unfortunately reckon death to be advantageous. This is the strongest proof of our moral freedom so much attacked by sophists. Yet this power of self-destruction is repugnant to nature, and has been rightly opposed by every religion.

A so-called free-thinker told me at one time that I could not consider myself a philosopher if I placed any faith in revelation. But when we accept it readily in physics, why should we reject it in religious matters? The form alone is the point in question. The spirit speaks to the spirit, and not to the ears. The principles of everything we are acquainted with must necessarily have been revealed to those from whom we have received them by the great, supreme principle, which contains them all. The bee erecting its hive, the swallow building its nest, the ant constructing its cave, and the spider warping its web, would never have done anything but for a previous and everlasting revelation. We

must either believe that it is so, or admit that matter is endowed with thought. But as we dare not pay such a compliment to matter, let us stand by revelation.

The great philosopher, who having deeply studied nature, thought he had found the truth because he acknowledged nature as God, died too soon. Had he lived a little while longer, he would have gone much farther, and yet his journey would have been but a short one, for finding himself in his Author, he could not have denied Him: In Him we move and have our being. He would have found Him inscrutable, and thus would have ended his journey.

God, great principle of all minor principles, God, who is Himself without a principle, could not conceive Himself, if, in order to do it, He required to know His own principle.

Oh, blissful ignorance! Spinoza, the virtuous Spinoza, died before he could possess it. He would have died a learned man and with a right to the reward his virtue deserved, if he had only supposed his soul to be immortal!

It is not true that a wish for reward is unworthy of real virtue, and throws a blemish upon its purity. Such a pretension, on the contrary, helps to sustain virtue, man being himself too weak to consent to be virtuous only for his own 'gratification. I hold as a myth that Amphiaras who preferred to be good than to seem good. In fact, I do not believe there is an honest man alive without some pretension, and here is mine.

I pretend to the friendship, to the esteem, to the gratitude of my readers. I claim their gratitude, if my Memoirs can give them instruction and pleasure; I claim their esteem if, rendering me justice, they find more good qualities in me than faults, and I claim their friendship as soon as they deem me worthy of it by the candour and the good faith with which I abandon myself to their judgment, without disguise and exactly as I am in reality. They will find that I have always had such sincere love for truth, that I have often begun by telling stories for the purpose of getting truth to enter the heads of those who could not appreciate its charms. They will not form a wrong opinion of me when they see one emptying the purse of my friends to satisfy my fancies, for those friends entertained idle schemes, and by giving them the hope of success I trusted to disappointment to cure them. I would deceive them to make them wiser, and I did not consider myself guilty, for I applied to my own enjoyment sums of money which would have been lost in the vain pursuit of possessions denied by nature; therefore I was not actuated by any avaricious rapacity. I might think myself guilty if I were rich now, but I have nothing. I have squandered everything; it is my comfort and my justification. The money was intended for extravagant follies, and by applying it to my own frolics I did not turn it into a very different, channel.

If I were deceived in my hope to please, I candidly confess I would regret it, but not sufficiently so to repent having written my Memoirs, for, after all, writing them has given me pleasure. Oh, cruel ennui! It must be by mistake that those who have invented the torments of hell have forgotten to ascribe thee the first place among them. Yet I am bound to own that I entertain a great fear of hisses; it is too natural a fear for me to boast of being insensible to them, and I cannot find any solace in the idea that, when these Memoirs are published, I shall be no more. I cannot think without a shudder of contracting any obligation towards death: I hate death; for, happy or miserable, life is the only blessing which man possesses, and those who do not love it are unworthy of it. If we prefer honour to life, it is because life is blighted by infamy; and if, in the alternative, man sometimes throws away his life, philosophy must remain silent.

Oh, death, cruel death! Fatal law which nature necessarily rejects because thy very office is to destroy nature! Cicero says that death frees us from all pains and sorrows, but this great philosopher books all the expense without taking the receipts into account. I do not recollect if, when he wrote his 'Tusculan Disputations', his own Tullia was dead. Death is a monster which turns away from the great theatre an attentive hearer before the end of the play which deeply interests him, and this is reason enough to hate it.

All my adventures are not to be found in these Memoirs; I have left out those which might have offended the persons who have played a sorry part therein. In spite of this reserve, my readers will perhaps often think me indiscreet, and I am sorry for it. Should I perchance become wiser before I give up the ghost, I might burn every one of these sheets, but now I have not courage enough to do it.

It may be that certain love scenes will be considered too explicit, but let no one blame me, unless it be for lack of skill, for I ought not to be scolded because, in my old age, I can find no other enjoyment but that which recollections of the past afford to me. After all, virtuous and prudish readers are at liberty to skip over any offensive pictures, and I think it my duty to give them this piece of advice; so much the worse for those who may not read my preface; it is no fault of mine if they do not, for everyone ought to know that a preface is to a book what the play-bill is to a comedy; both must be read.

My Memoirs are not written for young persons who, in order to avoid false steps and slippery roads, ought to spend their youth in blissful ignorance, but for those who, having thorough experience of life, are no longer exposed to temptation, and who, having but too often gone through the fire, are like salamanders, and can be scorched by it no more. True virtue is but a habit, and I have no hesitation in saying that the really virtuous are those persons who can practice virtue without the slightest trouble; such persons are always full of toleration, and it is to them that my Memoirs are addressed.

I have written in French, and not in Italian, because the French language is more universal than mine, and the purists, who may criticise in my style some Italian turns will be quite right, but only in case it should prevent them from understanding me clearly. The Greeks admired Theophrastus in spite of his Eresian style, and the Romans delighted in their Livy in spite of his Patavinity. Provided I amuse my readers, it seems to me that I can claim the same indulgence. After all, every Italian reads Algarotti with pleasure, although his works are full of French idioms.

There is one thing worthy of notice: of all the living languages belonging to the republic of letters, the French tongue is the only one which has been condemned by its masters never to borrow in order to become richer, whilst all other languages, although richer in words than the French, plunder from it words and constructions of sentences, whenever they find that by such robbery they add something to their own beauty. Yet those who borrow the most from the French, are the most forward in trumpeting the poverty of that language, very likely thinking that such an accusation justifies their depredations. It is said that the French language has attained the apogee of its beauty, and that the smallest foreign loan would spoil it, but I make bold to assert that this is prejudice, for, although it certainly is the most clear, the most logical of all languages, it would be great temerity to affirm that it can never go farther or higher than it has gone. We all recollect that, in the days of Lulli, there was but one opinion of his music, yet Rameau came and everything was changed. The new impulse given to the French nation may open new and unexpected horizons, and new beauties, fresh perfections, may spring up from new combinations and from new wants.

The motto I have adopted justifies my digressions, and all the commentaries, perhaps too numerous, in which I indulge upon my various exploits: 'Nequidquam sapit qui sibi non sapit'. For the same reason I have always felt a great desire to receive praise and applause from polite society:

'Excitat auditor stadium, laudataque virtus
Crescit, et immensum gloria calcar habet.

I would willingly have displayed here the proud axiom: 'Nemo laeditur nisi a se ipso', had I not feared to offend the immense number of persons who, whenever anything goes wrong with them, are wont to exclaim, "It is no fault of mine!" I cannot deprive them of that small particle of comfort, for, were it not for it, they would soon feel hatred for themselves, and self-hatred often leads to the fatal idea of self-destruction.

As for myself I always willingly acknowledge my own self as the principal cause of every good or of every evil which may befall me; therefore I have always found myself capable of being my own pupil, and ready to love my teacher.

CHAPTER I

My Family Pedigree—My Childhood

Don Jacob Casanova, the illegitimate son of Don Francisco Casanova, was a native of Saragosa, the capital of Aragon, and in the year of 1428 he carried off Dona Anna Palofax from her convent, on the day after she had taken the veil. He was secretary to King Alfonso. He ran away with her to Rome, where, after one year of imprisonment, the pope, Martin III., released Anna from her vows, and gave them the nuptial blessing at the instance of Don Juan Casanova, majordomo of the Vatican, and uncle of Don Jacob. All the children born from that marriage died in their infancy, with the exception of Don Juan, who, in 1475, married Donna Eleonora Albini, by whom he had a son, Marco Antonio.

In 1481, Don Juan, having killed an officer of the king of Naples, was compelled to leave Rome, and escaped to Como with his wife and his son; but having left that city to seek his fortune, he died while traveling with Christopher Columbus in the year 1493.

Marco Antonio became a noted poet of the school of Martial, and was secretary to Cardinal Pompeo Colonna.

The satire against Giulio de Medicis, which we find in his works, having made it necessary for him to leave Rome, he returned to Como, where he married Abondia Rezzonica. The same Giulio de Medicis, having become pope under the name of Clement VII, pardoned him and called him back to Rome with his wife. The city having been taken and ransacked by the Imperialists in 1526, Marco Antonio died there from an attack of the plague; otherwise he would have died of misery, the soldiers of Charles V. having taken all he possessed. Pierre Valerien speaks of him in his work 'de infelicitate litteratorum'.

Three months after his death, his wife gave birth to Jacques Casanova, who died in France at a great age, colonel in the army commanded by Farnese against Henri, king of Navarre, afterwards king of France. He had left in the city of Parma a son who married Theresa Conti, from whom he had Jacques, who, in the year 1681, married Anna Roli. Jacques had two sons, Jean-Baptiste and Gaetan-Joseph-Jacques. The eldest left Parma in 1712, and was never heard of; the other also went away in 1715, being only nineteen years old.

This is all I have found in my father's diary: from my mother's lips I have heard the following particulars:

Gaetan-Joseph-Jacques left his family, madly in love with an actress named Fragoletta, who performed the chambermaids. In his poverty, he determined to earn a living by making the most of his own person. At first he gave himself up to dancing, and five years afterwards became an actor, making himself conspicuous by his conduct still more than by his talent.

Whether from fickleness or from jealousy, he abandoned the Fragoletta, and joined in Venice a troop of comedians then giving performances at the Saint-Samuel Theatre. Opposite the house in which he had taken his lodging resided a shoemaker, by name Jerome Farusi, with his wife Marzia, and Zanetta, their only daughter—a perfect beauty sixteen years of age. The young actor fell in love with this girl, succeeded in gaining her affection, and in obtaining her consent to a runaway match. It was the only way to win her, for, being an actor, he never could have had Marzia's consent, still less Jerome's, as in their eyes a player was a most awful individual. The young lovers, provided with the necessary certificates and accompanied by two witnesses, presented themselves before the Patriarch of Venice, who performed over them the marriage ceremony. Marzia, Zanetta's mother, indulged in a good deal of exclamation, and the father died broken-hearted.

I was born nine months afterwards, on the 2nd of April, 1725.

The following April my mother left me under the care of her own mother, who had forgiven her as soon as she had heard that my father had promised never to compel her to appear on the stage. This is a promise which all actors make to the young girls they marry, and which they never fulfil, simply

because their wives never care much about claiming from them the performance of it. Moreover, it turned out a very fortunate thing for my mother that she had studied for the stage, for nine years later, having been left a widow with six children, she could not have brought them up if it had not been for the resources she found in that profession.

I was only one year old when my father left me to go to London, where he had an engagement. It was in that great city that my mother made her first appearance on the stage, and in that city likewise that she gave birth to my brother Francois, a celebrated painter of battles, now residing in Vienna, where he has followed his profession since 1783.

Towards the end of the year 1728 my mother returned to Venice with her husband, and as she had become an actress she continued her artistic life. In 1730 she was delivered of my brother Jean, who became Director of the Academy of painting at Dresden, and died there in 1795; and during the three following years she became the mother of two daughters, one of whom died at an early age, while the other married in Dresden, where she still lived in 1798. I had also a posthumous brother, who became a priest; he died in Rome fifteen years ago.

Let us now come to the dawn of my existence in the character of a thinking being.

The organ of memory began to develop itself in me at the beginning of August, 1733. I had at that time reached the age of eight years and four months. Of what may have happened to me before that period I have not the faintest recollection. This is the circumstance.

I was standing in the corner of a room bending towards the wall, supporting my head, and my eyes fixed upon a stream of blood flowing from my nose to the ground. My grandmother, Marzia, whose pet I was, came to me, bathed my face with cold water, and, unknown to everyone in the house, took me with her in a gondola as far as Muran, a thickly-populated island only half a league distant from Venice.

Alighting from the gondola, we enter a wretched hole, where we find an old woman sitting on a rickety bed, holding a black cat in her arms, with five or six more purring around her. The two old cronies held together a long discourse of which, most likely, I was the subject. At the end of the dialogue, which was carried on in the patois of Forli, the witch having received a silver ducat from my grandmother, opened a box, took me in her arms, placed me in the box and locked me in it, telling me not to be frightened—a piece of advice which would certainly have had the contrary effect, if I had had any wits about me, but I was stupefied. I kept myself quiet in a corner of the box, holding a handkerchief to my nose because it was still bleeding, and otherwise very indifferent to the uproar going on outside. I could hear in turn, laughter, weeping, singing, screams, shrieks, and knocking against the box, but for all that I cared nought. At last I am taken out of the box; the blood stops flowing. The wonderful old witch, after lavishing caresses upon me, takes off my clothes, lays me on the bed, burns some drugs, gathers the smoke in a sheet which she wraps around me, pronounces incantations, takes the sheet off me, and gives me five sugar-plums of a very agreeable taste. Then she immediately rubs my temples and the nape of my neck with an ointment exhaling a delightful perfume, and puts my clothes on me again. She told me that my haemorrhage would little by little leave me, provided I should never disclose to any one what she had done to cure me, and she threatened me, on the other hand, with the loss of all my blood and with death, should I ever breathe a word concerning those mysteries. After having thus taught me my lesson, she informed me that a beautiful lady would pay me a visit during the following night, and that she would make me happy, on condition that I should have sufficient control over myself never to mention to anyone my having received such a visit. Upon this we left and returned home.

I fell asleep almost as soon as I was in bed, without giving a thought to the beautiful visitor I was to receive; but, waking up a few hours afterwards, I saw, or fancied I saw, coming down the chimney, a dazzling woman, with immense hoops, splendidly attired, and wearing on her head a crown set with precious stones, which seemed to me sparkling with fire. With slow steps, but with a majestic and sweet countenance, she came forward and sat on my bed; then taking several small boxes from her

pocket, she emptied their contents over my head, softly whispering a few words, and after giving utterance to a long speech, not a single word of which I understood, she kissed me and disappeared the same way she had come. I soon went again to sleep.

The next morning, my grandmother came to dress me, and the moment she was near my bed, she cautioned me to be silent, threatening me with death if I dared to say anything respecting my night's adventures. This command, laid upon me by the only woman who had complete authority over me, and whose orders I was accustomed to obey blindly, caused me to remember the vision, and to store it, with the seal of secrecy, in the inmost corner of my dawning memory. I had not, however, the slightest inclination to mention the circumstances to anyone; in the first place, because I did not suppose it would interest anybody, and in the second because I would not have known whom to make a confidant of. My disease had rendered me dull and retired; everybody pitied me and left me to myself; my life was considered likely to be but a short one, and as to my parents, they never spoke to me.

After the journey to Muran, and the nocturnal visit of the fairy, I continued to have bleeding at the nose, but less from day to day, and my memory slowly developed itself. I learned to read in less than a month.

It would be ridiculous, of course, to attribute this cure to such follies, but at the same time I think it would be wrong to assert that they did not in any way contribute to it. As far as the apparition of the beautiful queen is concerned, I have always deemed it to be a dream, unless it should have been some masquerade got up for the occasion, but it is not always in the druggist's shop that are found the best remedies for severe diseases. Our ignorance is every day proved by some wonderful phenomenon, and I believe this to be the reason why it is so difficult to meet with a learned man entirely untainted with superstition. We know, as a matter of course, that there never have been any sorcerers in this world, yet it is true that their power has always existed in the estimation of those to whom crafty knaves have passed themselves off as such. '*Somnio nocturnos lemures portentaque Thessalia vides*'.

Many things become real which, at first, had no existence but in our imagination, and, as a natural consequence, many facts which have been attributed to Faith may not always have been miraculous, although they are true miracles for those who lend to Faith a boundless power.

The next circumstance of any importance to myself which I recollect happened three months after my trip to Muran, and six weeks before my father's death. I give it to my readers only to convey some idea of the manner in which my nature was expanding.

One day, about the middle of November, I was with my brother Francois, two years younger than I, in my father's room, watching him attentively as he was working at optics. A large lump of crystal, round and cut into facets, attracted my attention. I took it up, and having brought it near my eyes I was delighted to see that it multiplied objects. The wish to possess myself of it at once got hold of me, and seeing myself unobserved I took my opportunity and hid it in my pocket.

A few minutes after this my father looked about for his crystal, and unable to find it, he concluded that one of us must have taken it. My brother asserted that he had not touched it, and I, although guilty, said the same; but my father, satisfied that he could not be mistaken, threatened to search us and to thrash the one who had told him a story. I pretended to look for the crystal in every corner of the room, and, watching my opportunity I slyly slipped it in the pocket of my brother's jacket. At first I was sorry for what I had done, for I might as well have feigned to find the crystal somewhere about the room; but the evil deed was past recall. My father, seeing that we were looking in vain, lost patience, searched us, found the unlucky ball of crystal in the pocket of the innocent boy, and inflicted upon him the promised thrashing. Three or four years later I was foolish enough to boast before my brother of the trick I had then played on him; he never forgave me, and has never failed to take his revenge whenever the opportunity offered.

However, having at a later period gone to confession, and accused myself to the priest of the sin with every circumstance surrounding it, I gained some knowledge which afforded me great satisfaction. My confessor, who was a Jesuit, told me that by that deed I had verified the meaning of my first name, Jacques, which, he said, meant, in Hebrew, "supplanter," and that God had changed for that reason the name of the ancient patriarch into that of Israel, which meant "knowing." He had deceived his brother Esau.

Six weeks after the above adventure my father was attacked with an abscess in the head which carried him off in a week. Dr. Zambelli first gave him oppilative remedies, and, seeing his mistake, he tried to mend it by administering castoreum, which sent his patient into convulsions and killed him. The abscess broke out through the ear one minute after his death, taking its leave after killing him, as if it had no longer any business with him. My father departed this life in the very prime of his manhood. He was only thirty-six years of age, but he was followed to his grave by the regrets of the public, and more particularly of all the patricians amongst whom he was held as above his profession, not less on account of his gentlemanly behaviour than on account of his extensive knowledge in mechanics.

Two days before his death, feeling that his end was at hand, my father expressed a wish to see us all around his bed, in the presence of his wife and of the Messieurs Grimani, three Venetian noblemen whose protection he wished to entreat in our favour. After giving us his blessing, he requested our mother, who was drowned in tears, to give her sacred promise that she would not educate any of us for the stage, on which he never would have appeared himself had he not been led to it by an unfortunate attachment. My mother gave her promise, and the three noblemen said that they would see to its being faithfully kept. Circumstances helped our mother to fulfill her word.

At that time my mother had been pregnant for six months, and she was allowed to remain away from the stage until after Easter. Beautiful and young as she was, she declined all the offers of marriage which were made to her, and, placing her trust in Providence, she courageously devoted herself to the task of bringing up her young family.

She considered it a duty to think of me before the others, not so much from a feeling of preference as in consequence of my disease, which had such an effect upon me that it was difficult to know what to do with me. I was very weak, without any appetite, unable to apply myself to anything, and I had all the appearance of an idiot. Physicians disagreed as to the cause of the disease. He loses, they would say, two pounds of blood every week; yet there cannot be more than sixteen or eighteen pounds in his body. What, then, can cause so abundant a bleeding? One asserted that in me all the chyle turned into blood; another was of opinion that the air I was breathing must, at each inhalation, increase the quantity of blood in my lungs, and contended that this was the reason for which I always kept my mouth open. I heard of it all six years afterward from M. Baffo, a great friend of my late father.

This M. Baffo consulted the celebrated Doctor Macop, of Padua, who sent him his opinion by writing. This consultation, which I have still in my possession, says that our blood is an elastic fluid which is liable to diminish or to increase in thickness, but never in quantity, and that my haemorrhage could only proceed from the thickness of the mass of my blood, which relieved itself in a natural way in order to facilitate circulation. The doctor added that I would have died long before, had not nature, in its wish for life, assisted itself, and he concluded by stating that the cause of the thickness of my blood could only be ascribed to the air I was breathing and that consequently I must have a change of air, or every hope of cure be abandoned. He thought likewise, that the stupidity so apparent on my countenance was caused by nothing else but the thickness of my blood.

M. Baffo, a man of sublime genius, a most lascivious, yet a great and original poet, was therefore instrumental in bringing about the decision which was then taken to send me to Padua, and to him I am indebted for my life. He died twenty years after, the last of his ancient patrician family, but his poems, although obscene, will give everlasting fame to his name. The state-inquisitors of Venice have

contributed to his celebrity by their mistaken strictness. Their persecutions caused his manuscript works to become precious. They ought to have been aware that despised things are forgotten.

As soon as the verdict given by Professor Macop had been approved of, the Abbe Grimani undertook to find a good boarding-house in Padua for me, through a chemist of his acquaintance who resided in that city. His name was Ottaviani, and he was also an antiquarian of some repute. In a few days the boarding-house was found, and on the 2nd day of April, 1734, on the very day I had accomplished my ninth year, I was taken to Padua in a 'burchiello', along the Brenta Canal. We embarked at ten o'clock in the evening, immediately after supper.

The 'burchiello' may be considered a small floating house. There is a large saloon with a smaller cabin at each end, and rooms for servants fore and aft. It is a long square with a roof, and cut on each side by glazed windows with shutters. The voyage takes eight hours. M. Grimani, M. Baffo, and my mother accompanied me. I slept with her in the saloon, and the two friends passed the night in one of the cabins. My mother rose at day break, opened one of the windows facing the bed, and the rays of the rising sun, falling on my eyes, caused me to open them. The bed was too low for me to see the land; I could see through the window only the tops of the trees along the river. The boat was sailing with such an even movement that I could not realize the fact of our moving, so that the trees, which, one after the other, were rapidly disappearing from my sight, caused me an extreme surprise. "Ah, dear mother!" I exclaimed, "what is this? the trees are walking!" At that very moment the two noblemen came in, and reading astonishment on my countenance, they asked me what my thoughts were so busy about. "How is it," I answered, "that the trees are walking."

They all laughed, but my mother, heaving a great sigh, told me, in a tone of deep pity, "The boat is moving, the trees are not. Now dress yourself."

I understood at once the reason of the phenomenon. "Then it may be," said I, "that the sun does not move, and that we, on the contrary, are revolving from west to east." At these words my good mother fairly screamed. M. Grimani pitied my foolishness, and I remained dismayed, grieved, and ready to cry. M. Baffo brought me life again. He rushed to me, embraced me tenderly, and said, "Thou are right, my child. The sun does not move; take courage, give heed to your reasoning powers and let others laugh."

My mother, greatly surprised, asked him whether he had taken leave of his senses to give me such lessons; but the philosopher, not even condescending to answer her, went on sketching a theory in harmony with my young and simple intelligence. This was the first real pleasure I enjoyed in my life. Had it not been for M. Baffo, this circumstance might have been enough to degrade my understanding; the weakness of credulity would have become part of my mind. The ignorance of the two others would certainly have blunted in me the edge of a faculty which, perhaps, has not carried me very far in my after life, but to which alone I feel that I am indebted for every particle of happiness I enjoy when I look into myself.

We reached Padua at an early hour and went to Ottaviani's house; his wife loaded me with caresses. I found there five or six children, amongst them a girl of eight years, named Marie, and another of seven, Rose, beautiful as a seraph. Ten years later Marie became the wife of the broker Colonda, and Rose, a few years afterwards, married a nobleman, Pierre Marcello, and had one son and two daughters, one of whom was wedded to M. Pierre Moncenigo, and the other to a nobleman of the Carrero family. This last marriage was afterwards nullified. I shall have, in the course of events, to speak of all these persons, and that is my reason for mentioning their names here.

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