

**ГЕНРИ  
ДЖЕЙМС**

ITALIAN HOURS

Генри Джеймс

# **Italian Hours**

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# Henry James Italian Hours

## PREFACE

The chapters of which this volume is composed have with few exceptions already been collected, and were then associated with others commemorative of other impressions of (no very extensive) excursions and wanderings. The notes on various visits to Italy are here for the first time exclusively placed together, and as they largely refer to quite other days than these—the date affixed to each paper sufficiently indicating this—I have introduced a few passages that speak for a later and in some cases a frequently repeated vision of the places and scenes in question. I have not hesitated to amend my text, expressively, wherever it seemed urgently to ask for this, though I have not pretended to add the element of information or the weight of curious and critical insistence to a brief record of light inquiries and conclusions. The fond appeal of the observer concerned is all to aspects and appearances—above all to the interesting face of things as it mainly *used* to be.

H. J

## VENICE

It is a great pleasure to write the word; but I am not sure there is not a certain impudence in pretending to add anything to it. Venice has been painted and described many thousands of times, and of all the cities of the world is the easiest to visit without going there. Open the first book and you will find a rhapsody about it; step into the first picture-dealer's and you will find three or four high-coloured "views" of it. There is notoriously nothing more to be said on the subject. Every one has been there, and every one has brought back a collection of photographs. There is as little mystery about the Grand Canal as about our local thoroughfare, and the name of St. Mark is as familiar as the postman's ring. It is not forbidden, however, to speak of familiar things, and I hold that for the true Venice-lover Venice is always in order. There is nothing new to be said about her certainly, but the old is better than any novelty. It would be a sad day indeed when there should be something new to say. I write these lines with the full consciousness of having no information whatever to offer. I do not pretend to enlighten the reader; I pretend only to give a fillip to his memory; and I hold any writer sufficiently justified who is himself in love with his theme.

### I

Mr. Ruskin has given it up, that is very true; but only after extracting half a lifetime of pleasure and an immeasurable quantity of fame from it. We all may do the same, after it has served our turn, which it probably will not cease to do for many a year to come. Meantime it is Mr. Ruskin who beyond anyone helps us to enjoy. He has indeed lately produced several aids to depression in the shape of certain little humorous—ill-humorous—pamphlets (the series of *St. Mark's Rest*) which embody his latest reflections on the subject of our city and describe the latest atrocities perpetrated there. These latter are numerous and deeply to be deplored; but to admit that they have spoiled Venice would be to admit that Venice may be spoiled—an admission pregnant, as it seems to us, with disloyalty. Fortunately one reacts against the Ruskinian contagion, and one hour of the lagoon is worth a hundred pages of demoralised prose. This queer late-coming prose of Mr. Ruskin (including the revised and condensed issue of the *Stones of Venice*, only one little volume of which has been published, or perhaps ever will be) is all to be read, though much of it appears addressed to children of tender age. It is pitched in the nursery-key, and might be supposed to emanate from an angry governess. It is, however, all suggestive, and much of it is delightfully just. There is an inconceivable want of form in it, though the author has spent his life in laying down the principles of form and scolding people for departing from them; but it throbs and flashes with the love of his subject—a love disconcerted and abjured, but which has still much of the force of inspiration. Among the many strange things that have befallen Venice, she has had the good fortune to become the object of a passion to a man of splendid genius, who has made her his own and in doing so has made her the world's. There is no better reading at Venice therefore, as I say, than Ruskin, for every true Venice-lover can separate the wheat from the chaff. The narrow theological spirit, the moralism *à tout propos*, the queer provincialities and pruderies, are mere wild weeds in a mountain of flowers. One may doubtless be very happy in Venice without reading at all—without criticising or analysing or thinking a strenuous thought. It is a city in which, I suspect, there is very little strenuous thinking, and yet it is a city in which there must be almost as much happiness as misery. The misery of Venice stands there for all the world to see; it is part of the spectacle—a thoroughgoing devotee of local colour might consistently say it is part of the pleasure. The Venetian people have little to call their own—little more than the bare privilege of leading their lives in the most beautiful of towns. Their habitations are decayed; their taxes heavy; their pockets light; their opportunities few. One receives an impression, however, that



life presents itself to them with attractions not accounted for in this meagre train of advantages, and that they are on better terms with it than many people who have made a better bargain. They lie in the sunshine; they dabble in the sea; they wear bright rags; they fall into attitudes and harmonies; they assist at an eternal *conversazione*. It is not easy to say that one would have them other than they are, and it certainly would make an immense difference should they be better fed. The number of persons in Venice who evidently never have enough to eat is painfully large; but it would be more painful if we did not equally perceive that the rich Venetian temperament may bloom upon a dog's allowance. Nature has been kind to it, and sunshine and leisure and conversation and beautiful views form the greater part of its sustenance. It takes a great deal to make a successful American, but to make a happy Venetian takes only a handful of quick sensibility. The Italian people have at once the good and the evil fortune to be conscious of few wants; so that if the civilisation of a society is measured by the number of its needs, as seems to be the common opinion to-day, it is to be feared that the children of the lagoon would make but a poor figure in a set of comparative tables. Not their misery, doubtless, but the way they elude their misery, is what pleases the sentimental tourist, who is gratified by the sight of a beautiful race that lives by the aid of its imagination. The way to enjoy Venice is to follow the example of these people and make the most of simple pleasures. Almost all the pleasures of the place are simple; this may be maintained even under the imputation of ingenious paradox. There is no simpler pleasure than looking at a fine Titian, unless it be looking at a fine Tintoret or strolling into St. Mark's,—abominable the way one falls into the habit,—and resting one's light-wearied eyes upon the windowless gloom; or than floating in a gondola or than hanging over a balcony or than taking one's coffee at Florian's. It is of such superficial pastimes that a Venetian day is composed, and the pleasure of the matter is in the emotions to which they minister. These are fortunately of the finest—otherwise Venice would be insufferably dull. Reading Ruskin is good; reading the old records is perhaps better; but the best thing of all is simply staying on. The only way to care for Venice as she deserves it is to give her a chance to touch you often—to linger and remain and return.

## II

The danger is that you will not linger enough—a danger of which the author of these lines had known something. It is possible to dislike Venice, and to entertain the sentiment in a responsible and intelligent manner. There are travellers who think the place odious, and those who are not of this opinion often find themselves wishing that the others were only more numerous. The sentimental tourist's sole quarrel with his Venice is that he has too many competitors there. He likes to be alone; to be original; to have (to himself, at least) the air of making discoveries. The Venice of to-day is a vast museum where the little wicket that admits you is perpetually turning and creaking, and you march through the institution with a herd of fellow-gazers. There is nothing left to discover or describe, and originality of attitude is completely impossible. This is often very annoying; you can only turn your back on your impertinent playfellow and curse his want of delicacy. But this is not the fault of Venice; it is the fault of the rest of the world. The fault of Venice is that, though she is easy to admire, she is not so easy to live with as you count living in other places. After you have stayed a week and the bloom of novelty has rubbed off you wonder if you can accommodate yourself to the peculiar conditions. Your old habits become impracticable and you find yourself obliged to form new ones of an undesirable and unprofitable character. You are tired of your gondola (or you think you are) and you have seen all the principal pictures and heard the names of the palaces announced a dozen times by your gondolier, who brings them out almost as impressively as if he were an English butler bawling titles into a drawing-room. You have walked several hundred times round the Piazza and bought several bushels of photographs. You have visited the antiquity mongers whose horrible sign-boards dishonour some of the grandest vistas in the Grand Canal; you have tried the opera and found it very bad; you have bathed at the Lido and found the water flat. You have begun to have a shipboard-feeling

—to regard the Piazza as an enormous saloon and the Riva degli Schiavoni as a promenade-deck. You are obstructed and encaged; your desire for space is unsatisfied; you miss your usual exercise. You try to take a walk and you fail, and meantime, as I say, you have come to regard your gondola as a sort of magnified baby's cradle. You have no desire to be rocked to sleep, though you are sufficiently kept awake by the irritation produced, as you gaze across the shallow lagoon, by the attitude of the perpetual gondolier, with his turned-out toes, his protruded chin, his absurdly unscientific stroke. The canals have a horrible smell, and the everlasting Piazza, where you have looked repeatedly at every article in every shop-window and found them all rubbish, where the young Venetians who sell bead bracelets and "panoramas" are perpetually thrusting their wares at you, where the same tightly-buttoned officers are for ever sucking the same black weeds, at the same empty tables, in front of the same cafés—the Piazza, as I say, has resolved itself into a magnificent tread-mill. This is the state of mind of those shallow inquirers who find Venice all very well for a week; and if in such a state of mind you take your departure you act with fatal rashness. The loss is your own, moreover; it is not—with all deference to your personal attractions—that of your companions who remain behind; for though there are some disagreeable things in Venice there is nothing so disagreeable as the visitors. The conditions are peculiar, but your intolerance of them evaporates before it has had time to become a prejudice. When you have called for the bill to go, pay it and remain, and you will find on the morrow that you are deeply attached to Venice. It is by living there from day to day that you feel the fulness of her charm; that you invite her exquisite influence to sink into your spirit. The creature varies like a nervous woman, whom you know only when you know all the aspects of her beauty. She has high spirits or low, she is pale or red, grey or pink, cold or warm, fresh or wan, according to the weather or the hour. She is always interesting and almost always sad; but she has a thousand occasional graces and is always liable to happy accidents. You become extraordinarily fond of these things; you count upon them; they make part of your life. Tenderly fond you become; there is something indefinable in those depths of personal acquaintance that gradually establish themselves. The place seems to personify itself, to become human and sentient and conscious of your affection. You desire to embrace it, to caress it, to possess it; and finally a soft sense of possession grows up and your visit becomes a perpetual love-affair. It is very true that if you go, as the author of these lines on a certain occasion went, about the middle of March, a certain amount of disappointment is possible. He had paid no visit for several years, and in the interval the beautiful and helpless city had suffered an increase of injury. The barbarians are in full possession and you tremble for what they may do. You are reminded from the moment of your arrival that Venice scarcely exists any more as a city at all; that she exists only as a battered peep-show and bazaar. There was a horde of savage Germans encamped in the Piazza, and they filled the Ducal Palace and the Academy with their uproar. The English and Americans came a little later. They came in good time, with a great many French, who were discreet enough to make very long repasts at the Caffè Quadri, during which they were out of the way. The months of April and May of the year 1881 were not, as a general thing, a favourable season for visiting the Ducal Palace and the Academy. The *valet-de-place* had marked them for his own and held triumphant possession of them. He celebrates his triumphs in a terrible brassy voice, which resounds all over the place, and has, whatever language he be speaking, the accent of some other idiom. During all the spring months in Venice these gentry abound in the great resorts, and they lead their helpless captives through churches and galleries in dense irresponsible groups. They infest the Piazza; they pursue you along the Riva; they hang about the bridges and the doors of the cafés. In saying just now that I was disappointed at first, I had chiefly in mind the impression that assails me to-day in the whole precinct of St. Mark's. The condition of this ancient sanctuary is surely a great scandal. The pedlars and commissioners ply their trade—often a very unclean one—at the very door of the temple; they follow you across the threshold, into the sacred dusk, and pull your sleeve, and hiss into your ear, scuffling with each other for customers. There is a great deal of dishonour



about St. Mark's altogether, and if Venice, as I say, has become a great bazaar, this exquisite edifice is now the biggest booth.

### III

It is treated as a booth in all ways, and if it had not somehow a great spirit of solemnity within it the traveller would soon have little warrant for regarding it as a religious affair. The restoration of the outer walls, which has lately been so much attacked and defended, is certainly a great shock. Of the necessity of the work only an expert is, I suppose, in a position to judge; but there is no doubt that, if a necessity it be, it is one that is deeply to be regretted. To no more distressing necessity have people of taste lately had to resign themselves. Wherever the hand of the restorer has been laid all semblance of beauty has vanished; which is a sad fact, considering that the external loveliness of St. Mark's has been for ages less impressive only than that of the still comparatively uninjured interior. I know not what is the measure of necessity in such a case, and it appears indeed to be a very delicate question. To-day, at any rate, that admirable harmony of faded mosaic and marble which, to the eye of the traveller emerging from the narrow streets that lead to the Piazza, filled all the further end of it with a sort of dazzling silver presence—to-day this lovely vision is in a way to be completely reformed and indeed well-nigh abolished. The old softness and mellowness of colour—the work of the quiet centuries and of the breath of the salt sea—is giving way to large crude patches of new material which have the effect of a monstrous malady rather than of a restoration to health. They look like blotches of red and white paint and dishonourable smears of chalk on the cheeks of a noble matron. The face toward the Piazzetta is in especial the newest-looking thing conceivable—as new as a new pair of boots or as the morning's paper. We do not profess, however, to undertake a scientific quarrel with these changes; we admit that our complaint is a purely sentimental one. The march of industry in united Italy must doubtless be looked at as a whole, and one must endeavour to believe that it is through innumerable lapses of taste that this deeply interesting country is groping her way to her place among the nations. For the present, it is not to be denied, certain odd phases of the process are more visible than the result, to arrive at which it seems necessary that, as she was of old a passionate votary of the beautiful, she should to-day burn everything that she has adored. It is doubtless too soon to judge her, and there are moments when one is willing to forgive her even the restoration of St. Mark's. Inside as well there has been a considerable attempt to make the place more tidy; but the general effect, as yet, has not seriously suffered. What I chiefly remember is the straightening out of that dark and rugged old pavement—those deep undulations of primitive mosaic in which the fond spectator was thought to perceive an intended resemblance to the waves of the ocean. Whether intended or not the analogy was an image the more in a treasure-house of images; but from a considerable portion of the church it has now disappeared. Throughout the greater part indeed the pavement remains as recent generations have known it—dark, rich, cracked, uneven, spotted with porphyry and time-blackened malachite, polished by the knees of innumerable worshippers; but in other large stretches the idea imitated by the restorers is that of the ocean in a dead calm, and the model they have taken the floor of a London club-house or of a New York hotel. I think no Venetian and scarcely any Italian cares much for such differences; and when, a year ago, people in England were writing to the *Times* about the whole business and holding meetings to protest against it the dear children of the lagoon—so far as they heard or heeded the rumour—thought them partly busy-bodies and partly asses. Busy-bodies they doubtless were, but they took a good deal of disinterested trouble. It never occurs to the Venetian mind of to-day that such trouble may be worth taking; the Venetian mind vainly endeavours to conceive a state of existence in which personal questions are so insipid that people have to look for grievances in the wrongs of brick and marble. I must not, however, speak of St. Mark's as if I had the pretension of giving a description of it or as if the reader desired one. The reader has been too well served already. It is surely the best-described building in the world.

Open the *Stones of Venice*, open Théophile Gautier's *Italia*, and you will see. These writers take it very seriously, and it is only because there is another way of taking it that I venture to speak of it; the way that offers itself after you have been in Venice a couple of months, and the light is hot in the great Square, and you pass in under the pictured porticoes with a feeling of habit and friendliness and a desire for something cool and dark. There are moments, after all, when the church is comparatively quiet and empty, and when you may sit there with an easy consciousness of its beauty. From the moment, of course, that you go into any Italian church for any purpose but to say your prayers or look at the ladies, you rank yourself among the trooping barbarians I just spoke of; you treat the place as an orifice in the peep-show. Still, it is almost a spiritual function—or, at the worst, an amorous one—to feed one's eyes on the molten colour that drops from the hollow vaults and thickens the air with its richness. It is all so quiet and sad and faded and yet all so brilliant and living. The strange figures in the mosaic pictures, bending with the curve of niche and vault, stare down through the glowing dimness; the burnished gold that stands behind them catches the light on its little uneven cubes. St. Mark's owes nothing of its character to the beauty of proportion or perspective; there is nothing grandly balanced or far-arching; there are no long lines nor triumphs of the perpendicular. The church arches indeed, but arches like a dusky cavern. Beauty of surface, of tone, of detail, of things near enough to touch and kneel upon and lean against—it is from this the effect proceeds. In this sort of beauty the place is incredibly rich, and you may go there every day and find afresh some lurking pictorial nook. It is a treasury of bits, as the painters say; and there are usually three or four of the fraternity with their easels set up in uncertain equilibrium on the undulating floor. It is not easy to catch the real complexion of St. Mark's, and these laudable attempts at portraiture are apt to look either lurid or livid. But if you cannot paint the old loose-looking marble slabs, the great panels of basalt and jasper, the crucifixes of which the lonely anguish looks deeper in the vertical light, the tabernacles whose open doors disclose a dark Byzantine image spotted with dull, crooked gems—if you cannot paint these things you can at least grow fond of them. You grow fond even of the old benches of red marble, partly worn away by the breeches of many generations and attached to the base of those wide pilasters of which the precious plating, delightful in its faded brownness, with a faint grey bloom upon it, bulges and yawns a little with honourable age.

#### IV

Even at first, when the vexatious sense of the city of the Doges reduced to earning its living as a curiosity-shop was in its keenness, there was a great deal of entertainment to be got from lodging on Riva Schiavoni and looking out at the far-shimmering lagoon. There was entertainment indeed in simply getting into the place and observing the queer incidents of a Venetian installation. A great many persons contribute indirectly to this undertaking, and it is surprising how they spring out at you during your novitiate to remind you that they are bound up in some mysterious manner with the constitution of your little establishment. It was an interesting problem for instance to trace the subtle connection existing between the niece of the landlady and the occupancy of the fourth floor. Superficially it was none too visible, as the young lady in question was a dancer at the Fenice theatre—or when that was closed at the Rossini—and might have been supposed absorbed by her professional duties. It proved necessary, however, that she should hover about the premises in a velvet jacket and a pair of black kid gloves with one little white button; as also, that she should apply a thick coating of powder to her face, which had a charming oval and a sweet weak expression, like that of most of the Venetian maidens, who, as a general thing—it was not a peculiarity of the land-lady's niece—are fond of besmearing themselves with flour. You soon recognise that it is not only the many-twinkling lagoon you behold from a habitation on the Riva; you see a little of everything Venetian. Straight across, before my windows, rose the great pink mass of San Giorgio Maggiore, which has for an ugly Palladian church a success beyond all reason. It is a success of position, of colour, of the

immense detached Campanile, tipped with a tall gold angel. I know not whether it is because San Giorgio is so grandly conspicuous, with a great deal of worn, faded-looking brickwork; but for many persons the whole place has a kind of suffusion of rosiness. Asked what may be the leading colour in the Venetian concert, we should inveterately say Pink, and yet without remembering after all that this elegant hue occurs very often. It is a faint, shimmering, airy, watery pink; the bright sea-light seems to flush with it and the pale whiteish-green of lagoon and canal to drink it in. There is indeed a great deal of very evident brickwork, which is never fresh or loud in colour, but always burnt out, as it were, always exquisitely mild.

Certain little mental pictures rise before the collector of memories at the simple mention, written or spoken, of the places he has loved. When I hear, when I see, the magical name I have written above these pages, it is not of the great Square that I think, with its strange basilica and its high arcades, nor of the wide mouth of the Grand Canal, with the stately steps and the well-poised dome of the Salute; it is not of the low lagoon, nor the sweet Piazzetta, nor the dark chambers of St. Mark's. I simply see a narrow canal in the heart of the city—a patch of green water and a surface of pink wall. The gondola moves slowly; it gives a great smooth swerve, passes under a bridge, and the gondolier's cry, carried over the quiet water, makes a kind of splash in the stillness. A girl crosses the little bridge, which has an arch like a camel's back, with an old shawl on her head, which makes her characteristic and charming; you see her against the sky as you float beneath. The pink of the old wall seems to fill the whole place; it sinks even into the opaque water. Behind the wall is a garden, out of which the long arm of a white June rose—the roses of Venice are splendid—has flung itself by way of spontaneous ornament. On the other side of this small water-way is a great shabby facade of Gothic windows and balconies—balconies on which dirty clothes are hung and under which a cavernous-looking doorway opens from a low flight of slimy water-steps. It is very hot and still, the canal has a queer smell, and the whole place is enchanting.

It is poor work, however, talking about the colour of things in Venice. The fond spectator is perpetually looking at it from his window, when he is not floating about with that delightful sense of being for the moment a part of it, which any gentleman in a gondola is free to entertain. Venetian windows and balconies are a dreadful lure, and while you rest your elbows on these cushioned ledges the precious hours fly away. But in truth Venice isn't in fair weather a place for concentration of mind. The effort required for sitting down to a writing-table is heroic, and the brightest page of MS. looks dull beside the brilliancy of your *milieu*. All nature beckons you forth and murmurs to you sophistically that such hours should be devoted to collecting impressions. Afterwards, in ugly places, at unprivileged times, you can convert your impressions into prose. Fortunately for the present proser the weather wasn't always fine; the first month was wet and windy, and it was better to judge of the matter from an open casement than to respond to the advances of persuasive gondoliers. Even then however there was a constant entertainment in the view. It was all cold colour, and the steel-grey floor of the lagoon was stroked the wrong way by the wind. Then there were charming cool intervals, when the churches, the houses, the anchored fishing-boats, the whole gently-curving line of the Riva, seemed to be washed with a pearly white. Later it all turned warm—warm to the eye as well as to other senses. After the middle of May the whole place was in a glow. The sea took on a thousand shades, but they were only infinite variations of blue, and those rosy walls I just spoke of began to flush in the thick sunshine. Every patch of colour, every yard of weather-stained stucco, every glimpse of nestling garden or daub of sky above a *calle*, began to shine and sparkle—began, as the painters say, to “compose.” The lagoon was streaked with odd currents, which played across it like huge smooth finger-marks. The gondolas multiplied and spotted it allover; every gondola and gondolier looking, at a distance, precisely like every other.

There is something strange and fascinating in this mysterious impersonality of the gondola. It has an identity when you are in it, but, thanks to their all being of the same size, shape and colour, and of the same deportment and gait, it has none, or as little as possible, as you see it pass before you.

From my windows on the Riva there was always the same silhouette—the long, black, slender skiff, lifting its head and throwing it back a little, moving yet seeming not to move, with the grotesquely-graceful figure on the poop. This figure inclines, as may be, more to the graceful or to the grotesque—standing in the “second position” of the dancing-master, but indulging from the waist upward in a freedom of movement which that functionary would deprecate. One may say as a general thing that there is something rather awkward in the movement even of the most graceful gondolier, and something graceful in the movement of the most awkward. In the graceful men of course the grace predominates, and nothing can be finer than the large, firm way in which, from their point of vantage, they throw themselves over their tremendous oar. It has the boldness of a plunging bird and the regularity of a pendulum. Sometimes, as you see this movement in profile, in a gondola that passes you—see, as you recline on your own low cushions, the arching body of the gondolier lifted up against the sky—it has a kind of nobleness which suggests an image on a Greek frieze. The gondolier at Venice is your very good friend—if you choose him happily—and on the quality of the personage depends a good deal that of your impressions. He is a part of your daily life, your double, your shadow, your complement. Most people, I think, either like their gondolier or hate him; and if they like him, like him very much. In this case they take an interest in him after his departure; wish him to be sure of employment, speak of him as the gem of gondoliers and tell their friends to be certain to “secure” him. There is usually no difficulty in securing him; there is nothing elusive or reluctant about a gondolier. Nothing would induce me not to believe them for the most part excellent fellows, and the sentimental tourist must always have a kindness for them. More than the rest of the population, of course, they are the children of Venice; they are associated with its idiosyncrasy, with its essence, with its silence, with its melancholy.

When I say they are associated with its silence I should immediately add that they are associated also with its sound. Among themselves they are an extraordinarily talkative company. They chatter at the *traghetti*, where they always have some sharp point under discussion; they bawl across the canals; they bespeak your commands as you approach; they defy each other from afar. If you happen to have a *traghetto* under your window, you are well aware that they are a vocal race. I should go even further than I went just now, and say that the voice of the gondolier is in fact for audibility the dominant or rather the only note of Venice. There is scarcely another heard sound, and that indeed is part of the interest of the place. There is no noise there save distinctly human noise; no rumbling, no vague uproar, nor rattle of wheels and hoofs. It is all articulate and vocal and personal. One may say indeed that Venice is emphatically the city of conversation; people talk all over the place because there is nothing to interfere with its being caught by the ear. Among the populace it is a general family party. The still water carries the voice, and good Venetians exchange confidences at a distance of half a mile. It saves a world of trouble, and they don't like trouble. Their delightful garrulous language helps them to make Venetian life a long *conversazione*. This language, with its soft elisions, its odd transpositions, its kindly contempt for consonants and other disagreeables, has in it something peculiarly human and accommodating. If your gondolier had no other merit he would have the merit that he speaks Venetian. This may rank as a merit even—some people perhaps would say especially—when you don't understand what he says. But he adds to it other graces which make him an agreeable feature in your life. The price he sets on his services is touchingly small, and he has a happy art of being obsequious without being, or at least without seeming, abject. For occasional liberalities he evinces an almost lyrical gratitude. In short he has delightfully good manners, a merit which he shares for the most part with the Venetians at large. One grows very fond of these people, and the reason of one's fondness is the frankness and sweetness of their address. That of the Italian family at large has much to recommend it; but in the Venetian manner there is something peculiarly ingratiating. One feels that the race is old, that it has a long and rich civilisation in its blood, and that if it hasn't been blessed by fortune it has at least been polished by time. It hasn't a genius for stiff morality, and indeed makes few pretensions in that direction. It scruples but scantily to represent the false as the true, and has been

accused of cultivating the occasion to grasp and to overreach, and of steering a crooked course—not to your and my advantage—amid the sanctities of property. It has been accused further of loving if not too well at least too often, of being in fine as little austere as possible. I am not sure it is very brave, nor struck with its being very industrious. But it has an unfailing sense of the amenities of life; the poorest Venetian is a natural man of the world. He is better company than persons of his class are apt to be among the nations of industry and virtue—where people are also sometimes perceived to lie and steal and otherwise misconduct themselves. He has a great desire to please and to be pleased.

## V

In that matter at least the cold-blooded stranger begins at last to imitate him; begins to lead a life that shall be before all things easy; unless indeed he allow himself, like Mr. Ruskin, to be put out of humour by Titian and Tiepolo. The hours he spends among the pictures are his best hours in Venice, and I am ashamed to have written so much of common things when I might have been making festoons of the names of the masters. Only, when we have covered our page with such festoons what more is left to say? When one has said Carpaccio and Bellini, the Tintoret and the Veronese, one has struck a note that must be left to resound at will. Everything has been said about the mighty painters, and it is of little importance that a pilgrim the more has found them to his taste. “Went this morning to the Academy; was very much pleased with Titian’s ‘Assumption.’” That honest phrase has doubtless been written in many a traveller’s diary, and was not indiscreet on the part of its author. But it appeals little to the general reader, and we must moreover notoriously not expose our deepest feelings. Since I have mentioned Titian’s “Assumption” I must say that there are some people who have been less pleased with it than the observer we have just imagined. It is one of the possible disappointments of Venice, and you may if you like take advantage of your privilege of not caring for it. It imparts a look of great richness to the side of the beautiful room of the Academy on which it hangs; but the same room contains two or three works less known to fame which are equally capable of inspiring a passion. “The ‘Annunciation’ struck me as coarse and superficial”: that note was once made in a simple-minded tourist’s book. At Venice, strange to say, Titian is altogether a disappointment; the city of his adoption is far from containing the best of him. Madrid, Paris, London, Florence, Dresden, Munich—these are the homes of his greatness.

There are other painters who have but a single home, and the greatest of these is the Tintoret. Close beside him sit Carpaccio and Bellini, who make with him the dazzling Venetian trio. The Veronese may be seen and measured in other places; he is most splendid in Venice, but he shines in Paris and in Dresden. You may walk out of the noon-day dusk of Trafalgar Square in November, and in one of the chambers of the National Gallery see the family of Darius rustling and pleading and weeping at the feet of Alexander. Alexander is a beautiful young Venetian in crimson pantaloons, and the picture sends a glow into the cold London twilight. You may sit before it for an hour and dream you are floating to the water-gate of the Ducal Palace, where a certain old beggar who has one of the handsomest heads in the world—he has sat to a hundred painters for Doges and for personages more sacred—has a prescriptive right to pretend to pull your gondola to the steps and to hold out a greasy immemorial cap. But you must go to Venice in very fact to see the other masters, who form part of your life while you are there, who illuminate your view of the universe. It is difficult to express one’s relation to them; the whole Venetian art-world is so near, so familiar, so much an extension and adjunct of the spreading actual, that it seems almost invidious to say one owes more to one of them than to the other. Nowhere, not even in Holland, where the correspondence between the real aspects and the little polished canvases is so constant and so exquisite, do art and life seem so interfused and, as it were, so consanguineous. All the splendour of light and colour, all the Venetian air and the Venetian history are on the walls and ceilings of the palaces; and all the genius of the masters, all the images and visions they have left upon canvas, seem to tremble in the sunbeams and dance upon the

waves. That is the perpetual interest of the place—that you live in a certain sort of knowledge as in a rosy cloud. You don't go into the churches and galleries by way of a change from the streets; you go into them because they offer you an exquisite reproduction of the things that surround you. All Venice was both model and painter, and life was so pictorial that art couldn't help becoming so. With all diminutions life is pictorial still, and this fact gives an extraordinary freshness to one's perception of the great Venetian works. You judge of them not as a connoisseur, but as a man of the world, and you enjoy them because they are so social and so true. Perhaps of all works of art that are equally great they demand least reflection on the part of the spectator—they make least of a mystery of being enjoyed. Reflection only confirms your admiration, yet is almost ashamed to show its head. These things speak so frankly and benignantly to the sense that even when they arrive at the highest style—as in the Tintoret's "Presentation of the little Virgin at the Temple"—they are still more familiar.

But it is hard, as I say, to express all this, and it is painful as well to attempt it—painful because in the memory of vanished hours so filled with beauty the consciousness of present loss oppresses. Exquisite hours, enveloped in light and silence, to have known them once is to have always a terrible standard of enjoyment. Certain lovely mornings of May and June come back with an ineffaceable fairness. Venice isn't smothered in flowers at this season, in the manner of Florence and Rome; but the sea and sky themselves seem to blossom and rustle. The gondola waits at the wave-washed steps, and if you are wise you will take your place beside a discriminating companion. Such a companion in Venice should of course be of the sex that discriminates most finely. An intelligent woman who knows her Venice seems doubly intelligent, and it makes no woman's perceptions less keen to be aware that she can't help looking graceful as she is borne over the waves. The handsome Pasquale, with uplifted oar, awaits your command, knowing, in a general way, from observation of your habits, that your intention is to go to see a picture or two. It perhaps doesn't immensely matter what picture you choose: the whole affair is so charming. It is charming to wander through the light and shade of intricate canals, with perpetual architecture above you and perpetual fluidity beneath. It is charming to disembark at the polished steps of a little empty *campo*—a sunny shabby square with an old well in the middle, an old church on one side and tall Venetian windows looking down. Sometimes the windows are tenantless; sometimes a lady in a faded dressing-gown leans vaguely on the sill. There is always an old man holding out his hat for coppers; there are always three or four small boys dodging possible umbrella-pokes while they precede you, in the manner of custodians, to the door of the church.

## VI

The churches of Venice are rich in pictures, and many a masterpiece lurks in the unaccommodating gloom of side-chapels and sacristies. Many a noble work is perched behind the dusty candles and muslin roses of a scantily-visited altar; some of them indeed, hidden behind the altar, suffer in a darkness that can never be explored. The facilities offered you for approaching the picture in such cases are a mockery of your irritated wish. You stand at tip-toe on a three-legged stool, you climb a rickety ladder, you almost mount upon the shoulders of the *custode*. You do everything but see the picture. You see just enough to be sure it's beautiful. You catch a glimpse of a divine head, of a fig tree against a mellow sky, but the rest is impenetrable mystery. You renounce all hope, for instance, of approaching the magnificent Cima da Conegliano in San Giovanni in Bragora; and bethinking yourself of the immaculate purity that shines in the spirit of this master, you renounce it with chagrin and pain. Behind the high altar in that church hangs a Baptism of Christ by Cima which I believe has been more or less repainted. You make the thing out in spots, you see it has a fullness of perfection. But you turn away from it with a stiff neck and promise yourself consolation in the Academy and at the Madonna dell' Orto, where two noble works by the same hand—pictures as clear as a summer twilight—present themselves in better circumstances. It may be said as a general



thing that you never see the Tintoret. You admire him, you adore him, you think him the greatest of painters, but in the great majority of cases your eyes fail to deal with him. This is partly his own fault; so many of his works have turned to blackness and are positively rotting in their frames. At the Scuola di San Rocco, where there are acres of him, there is scarcely anything at all adequately visible save the immense "Crucifixion" in the upper story. It is true that in looking at this huge composition you look at many pictures; it has not only a multitude of figures but a wealth of episodes; and you pass from one of these to the other as if you were "doing" a gallery. Surely no single picture in the world contains more of human life; there is everything in it, including the most exquisite beauty. It is one of the greatest things of art; it is always interesting. There are works of the artist which contain touches more exquisite, revelations of beauty more radiant, but there is no other vision of so intense a reality, an execution so splendid. The interest, the impressiveness, of that whole corner of Venice, however melancholy the effect of its gorgeous and ill-lighted chambers, gives a strange importance to a visit to the Scuola. Nothing that all travellers go to see appears to suffer less from the incursions of travellers. It is one of the loneliest booths of the bazaar, and the author of these lines has always had the good fortune, which he wishes to every other traveller, of having it to himself. I think most visitors find the place rather alarming and wicked-looking. They walk about a while among the fitful figures that gleam here and there out of the great tapestry (as it were) with which the painter has hung all the walls, and then, depressed and bewildered by the portentous solemnity of these objects, by strange glimpses of unnatural scenes, by the echo of their lonely footsteps on the vast stone floors, they take a hasty departure, finding themselves again, with a sense of release from danger, a sense that the *genius loci* was a sort of mad white-washer who worked with a bad mixture, in the bright light of the *campo*, among the beggars, the orange-vendors and the passing gondolas. Solemn indeed is the place, solemn and strangely suggestive, for the simple reason that we shall scarcely find four walls elsewhere that inclose within a like area an equal quantity of genius. The air is thick with it and dense and difficult to breathe; for it was genius that was not happy, inasmuch as it, lacked the art to fix itself for ever. It is not immortality that we breathe at the Scuola di San Rocco, but conscious, reluctant mortality.

Fortunately, however, we can turn to the Ducal Palace, where everything is so brilliant and splendid that the poor dusky Tintoret is lifted in spite of himself into the concert. This deeply original building is of course the loveliest thing in Venice, and a morning's stroll there is a wonderful illumination. Cunningly select your hour—half the enjoyment of Venice is a question of dodging—and enter at about one o'clock, when the tourists have flocked off to lunch and the echoes of the charming chambers have gone to sleep among the sunbeams. There is no brighter place in Venice—by which I mean that on the whole there is none half so bright. The reflected sunshine plays up through the great windows from the glittering lagoon and shimmers and twinkles over gilded walls and ceilings. All the history of Venice, all its splendid stately past, glows around you in a strong sealight. Everyone here is magnificent, but the great Veronese is the most magnificent of all. He swims before you in a silver cloud; he thrones in an eternal morning. The deep blue sky burns behind him, streaked across with milky bars; the white colonnades sustain the richest canopies, under which the first gentlemen and ladies in the world both render homage and receive it. Their glorious garments rustle in the air of the sea and their sun-lighted faces are the very complexion of Venice. The mixture of pride and piety, of politics and religion, of art and patriotism, gives a splendid dignity to every scene. Never was a painter more nobly joyous, never did an artist take a greater delight in life, seeing it all as a kind of breezy festival and feeling it through the medium of perpetual success. He revels in the gold-framed ovals of the ceilings, multiplies himself there with the fluttering movement of an embroidered banner that tosses itself into the blue. He was the happiest of painters and produced the happiest picture in the world. "The Rape of Europa" surely deserves this title; it is impossible to look at it without aching with envy. Nowhere else in art is such a temperament revealed; never did inclination and opportunity combine to express such enjoyment. The mixture of flowers and gems and brocade, of blooming flesh and shining sea and waving groves, of youth, health, movement, desire—all this

is the brightest vision that ever descended upon the soul of a painter. Happy the artist who could entertain such a vision; happy the artist who could paint it as the masterpiece I here recall is painted.

The Tintoret's visions were not so bright as that; but he had several that were radiant enough. In the room that contains the work just cited are several smaller canvases by the greatly more complex genius of the Scuola di San Rocco, which are almost simple in their loveliness, almost happy in their simplicity. They have kept their brightness through the centuries, and they shine with their neighbours in those golden rooms. There is a piece of painting in one of them which is one of the sweetest things in Venice and which reminds one afresh of those wild flowers of execution that bloom so profusely and so unheeded in the dark corners of all of the Tintoret's work. "Pallas chasing away Mars" is, I believe, the name that is given to the picture; and it represents in fact a young woman of noble appearance administering a gentle push to a fine young man in armour, as if to tell him to keep his distance. It is of the gentleness of this push that I speak, the charming way in which she puts out her arm, with a single bracelet on it, and rests her young hand, its rosy fingers parted, on his dark breastplate. She bends her enchanting head with the effort—a head which has all the strange fairness that the Tintoret always sees in women—and the soft, living, flesh-like glow of all these members, over which the brush has scarcely paused in its course, is as pretty an example of genius as all Venice can show. But why speak of the Tintoret when I can say nothing of the great "Paradise," which unfolds its somewhat smoky splendour and the wonder of its multitudinous circles in one of the other chambers? If it were not one of the first pictures in the world it would be about the biggest, and we must confess that the spectator gets from it at first chiefly an impression of quantity. Then he sees that this quantity is really wealth; that the dim confusion of faces is a magnificent composition, and that some of the details of this composition are extremely beautiful. It is impossible however in a retrospect of Venice to specify one's happiest hours, though as one looks backward certain ineffaceable moments start here and there into vividness. How is it possible to forget one's visits to the sacristy of the Frari, however frequent they may have been, and the great work of John Bellini which forms the treasure of that apartment?

## VII

Nothing in Venice is more perfect than this, and we know of no work of art more complete. The picture is in three compartments; the Virgin sits in the central division with her child; two venerable saints, standing close together, occupy each of the others. It is impossible to imagine anything more finished or more ripe. It is one of those things that sum up the genius of a painter, the experience of a life, the teaching of a school. It seems painted with molten gems, which have only been clarified by time, and is as solemn as it is gorgeous and as simple as it is deep. Giovanni Bellini is more or less everywhere in Venice, and, wherever he is, almost certain to be first—first, I mean, in his own line: paints little else than the Madonna and the saints; he has not Carpaccio's care for human life at large, nor the Tintoret's nor the of the Veronese. Some of his greater pictures, however, where several figures are clustered together, have a richness of sanctity that is almost profane. There is one of them on the dark side of the room at the Academy that contains Titian's "Assumption," which if we could only see it—its position is an inconceivable scandal—would evidently be one of the mightiest of so-called sacred pictures. So too is the Madonna of San Zaccaria, hung in a cold, dim, dreary place, ever so much too high, but so mild and serene, and so grandly disposed and accompanied, that the proper attitude for even the most critical amateur, as he looks at it, strikes one as the bended knee. There is another noble John Bellini, one of the very few in which there is no Virgin, at San Giovanni Crisostomo—a St. Jerome, in a red dress, sitting aloft upon the rocks and with a landscape of extraordinary purity behind him. The absence of the peculiarly erect Madonna makes it an interesting surprise among the works of the painter and gives it a somewhat less strenuous air. But it has brilliant beauty and the St. Jerome is a delightful old personage.

The same church contains another great picture for which the haunter of these places must find a shrine apart in his memory; one of the most interesting things he will have seen, if not the most brilliant. Nothing appeals more to him than three figures of Venetian ladies which occupy the foreground of a smallish canvas of Sebastian del Piombo, placed above the high altar of San Giovanni Crisostomo. Sebastian was a Venetian by birth, but few of his productions are to be seen in his native place; few indeed are to be seen anywhere. The picture represents the patron-saint of the church, accompanied by other saints and by the worldly votaries I have mentioned. These ladies stand together on the left, holding in their hands little white caskets; two of them are in profile, but the foremost turns her face to the spectator. This face and figure are almost unique among the beautiful things of Venice, and they leave the susceptible observer with the impression of having made, or rather having missed, a strange, a dangerous, but a most valuable, acquaintance. The lady, who is superbly handsome, is the typical Venetian of the sixteenth century, and she remains for the mind the perfect flower of that society. Never was there a greater air of breeding, a deeper expression of tranquil superiority. She walks a goddess—as if she trod without sinking the waves of the Adriatic. It is impossible to conceive a more perfect expression of the aristocratic spirit either in its pride or in its benignity. This magnificent creature is so strong and secure that she is gentle, and so quiet that in comparison all minor assumptions of calmness suggest only a vulgar alarm. But for all this there are depths of possible disorder in her light-coloured eye.

I had meant however to say nothing about her, for it's not right to speak of Sebastian when one hasn't found room for Carpaccio. These visions come to one, and one can neither hold them nor brush them aside. Memories of Carpaccio, the magnificent, the delightful—it's not for want of such visitations, but only for want of space, that I haven't said of him what I would. There is little enough need of it for Carpaccio's sake, his fame being brighter to-day—thanks to the generous lamp Mr. Ruskin has held up to it—than it has ever been. Yet there is something ridiculous in talking of Venice without making him almost the refrain. He and the Tintoret are the two great realists, and it is hard to say which is the more human, the more various. The Tintoret had the mightier temperament, but Carpaccio, who had the advantage of more newness and more responsibility, sailed nearer to perfection. Here and there he quite touches it, as in the enchanting picture, at the Academy, of St. Ursula asleep in her little white bed, in her high clean room, where the angel visits her at dawn; or in the noble St. Jerome in his study at S. Giorgio Schiavoni. This latter work is a pearl of sentiment, and I may add without being fantastic a ruby of colour. It unites the most masterly finish with a kind of universal largeness of feeling, and he who has it well in his memory will never hear the name of Carpaccio without a throb of almost personal affection. Such indeed is the feeling that descends upon you in that wonderful little chapel of St. George of the Slaves, where this most personal and sociable of artists has expressed all the sweetness of his imagination. The place is small and incommodious, the pictures are out of sight and ill-lighted, the custodian is rapacious, the visitors are mutually intolerable, but the shabby little chapel is a palace of art. Mr. Ruskin has written a pamphlet about it which is a real aid to enjoyment, though I can't but think the generous artist, with his keen senses and his just feeling, would have suffered to hear his eulogist declare that one of his other productions—in the Museo Civico of Palazzo Correr, a delightful portrait of two Venetian ladies with pet animals—is the “finest picture in the world.” It has no need of that to be thought admirable; and what more can a painter desire?

## VIII

May in Venice is better than April, but June is best of all. Then the days are hot, but not too hot, and the nights are more beautiful than the days. Then Venice is rosier than ever in the morning and more golden than ever as the day descends. She seems to expand and evaporate, to multiply all her reflections and iridescences. Then the life of her people and the strangeness of her constitution

become a perpetual comedy, or at least a perpetual drama. Then the gondola is your sole habitation, and you spend days between sea and sky. You go to the Lido, though the Lido has been spoiled. When I first saw it, in 1869, it was a very natural place, and there was but a rough lane across the little island from the landing-place to the beach. There was a bathing-place in those days, and a restaurant, which was very bad, but where in the warm evenings your dinner didn't much matter as you sat letting it cool on the wooden terrace that stretched out into the sea. To-day the Lido is a part of united Italy and has been made the victim of villainous improvements. A little cockney village has sprung up on its rural bosom and a third-rate boulevard leads from Santa Elisabetta to the Adriatic. There are bitumen walks and gas-lamps, lodging-houses, shops and a *teatro diurno*. The bathing-establishment is bigger than before, and the restaurant as well; but it is a compensation perhaps that the cuisine is no better. Such as it is, however, you won't scorn occasionally to partake of it on the breezy platform under which bathers dart and splash, and which looks out to where the fishing-boats, with sails of orange and crimson, wander along the darkening horizon. The beach at the Lido is still lonely and beautiful, and you can easily walk away from the cockney village. The return to Venice in the sunset is classical and indispensable, and those who at that glowing hour have floated toward the towers that rise out of the lagoon will not easily part with the impression. But you indulge in larger excursions—you go to Burano and Torcello, to Malamocco and Chioggia. Torcello, like the Lido, has been improved; the deeply interesting little cathedral of the eighth century, which stood there on the edge of the sea, as touching in its ruin, with its grassy threshold and its primitive mosaics, as the bleached bones of a human skeleton washed ashore by the tide, has now been restored and made cheerful, and the charm of the place, its strange and suggestive desolation, has well-nigh departed.

It will still serve you as a pretext, however, for a day on the lagoon, especially as you will disembark at Burano and admire the wonderful fisher-folk, whose good looks—and bad manners, I am sorry to say—can scarcely be exaggerated. Burano is celebrated for the beauty of its women and the rapacity of its children, and it is a fact that though some of the ladies are rather bold about it every one of them shows you a handsome face. The children assail you for coppers, and in their desire to be satisfied pursue your gondola into the sea. Chioggia is a larger Burano, and you carry away from either place a half-sad, half-cynical, but altogether pictorial impression; the impression of bright-coloured hovels, of bathing in stagnant canals, of young girls with faces of a delicate shape and a susceptible expression, with splendid heads of hair and complexions smeared with powder, faded yellow shawls that hang like old Greek draperies, and little wooden shoes that click as they go up and down the steps of the convex bridges; of brown-cheeked matrons with lustrous tresses and high tempers, massive throats encased with gold beads, and eyes that meet your own with a certain traditional defiance. The men throughout the islands of Venice are almost as handsome as the women; I have never seen so many good-looking rascals. At Burano and Chioggia they sit mending their nets, or lounge at the street corners, where conversation is always high-pitched, or clamour to you to take a boat; and everywhere they decorate the scene with their splendid colour—cheeks and throats as richly brown as the sails of their fishing-smacks—their sea-faded tatters which are always a “costume,” their soft Venetian jargon, and the gallantry with which they wear their hats, an article that nowhere sits so well as on a mass of dense Venetian curls. If you are happy you will find yourself, after a June day in Venice (about ten o'clock), on a balcony that overhangs the Grand Canal, with your elbows on the broad ledge, a cigarette in your teeth and a little good company beside you. The gondolas pass beneath, the watery surface gleams here and there from their lamps, some of which are coloured lanterns that move mysteriously in the darkness. There are some evenings in June when there are too many gondolas, too many lanterns, too many serenades in front of the hotels. The serenading in particular is overdone; but on such a balcony as I speak of you needn't suffer from it, for in the apartment behind you—an accessible refuge—there is more good company, there are more cigarettes. If you are wise you will step back there presently.

**1882**

## THE GRAND CANAL

The honour of representing the plan and the place at their best might perhaps appear, in the City of St. Mark, properly to belong to the splendid square which bears the patron's name and which is the centre of Venetian life so far (this is pretty well all the way indeed) as Venetian life is a matter of strolling and chaffering, of gossiping and gaping, of circulating without a purpose, and of staring—too often with a foolish one—through the shop-windows of dealers whose hospitality makes their doorsteps dramatic, at the very vulgarest rubbish in all the modern market. If the Grand Canal, however, is not quite technically a “street,” the perverted Piazza is perhaps even less normal; and I hasten to add that I am glad not to find myself studying my subject under the international arcades, or yet (I will go the length of saying) in the solemn presence of the church. For indeed in that case I foresee I should become still more confoundingly conscious of the stumbling-block that inevitably, even with his first few words, crops up in the path of the lover of Venice who rashly addresses himself to expression. “Venetian life” is a mere literary convention, though it be an indispensable figure. The words have played an effective part in the literature of sensibility; they constituted thirty years ago the title of Mr. Howells's delightful volume of impressions; but in using them to-day one owes some frank amends to one's own lucidity. Let me carefully premise therefore that so often as they shall again drop from my pen, so often shall I beg to be regarded as systematically superficial.

Venetian life, in the large old sense, has long since come to an end, and the essential present character of the most melancholy of cities resides simply in its being the most beautiful of tombs. Nowhere else has the past been laid to rest with such tenderness, such a sadness of resignation and remembrance. Nowhere else is the present so alien, so discontinuous, so like a crowd in a cemetery without garlands for the graves. It has no flowers in its hands, but, as a compensation perhaps—and the thing is doubtless more to the point—it has money and little red books. The everlasting shuffle of these irresponsible visitors in the Piazza is contemporary Venetian life. Everything else is only a reverberation of that. The vast mausoleum has a turnstile at the door, and a functionary in a shabby uniform lets you in, as per tariff, to see how dead it is. From this *constatation*, this cold curiosity, proceed all the industry, the prosperity, the vitality of the place. The shopkeepers and gondoliers, the beggars and the models, depend upon it for a living; they are the custodians and the ushers of the great museum—they are even themselves to a certain extent the objects of exhibition. It is in the wide vestibule of the square that the polygot pilgrims gather most densely; Piazza San Marco is the lobby of the opera in the intervals of the performance. The present fortune of Venice, the lamentable difference, is most easily measured there, and that is why, in the effort to resist our pessimism, we must turn away both from the purchasers and from the vendors of *ricordi*. The *ricordi* that we prefer are gathered best where the gondola glides—best of all on the noble waterway that begins in its glory at the Salute and ends in its abasement at the railway station. It is, however, the cockneyfied Piazzetta (forgive me, shade of St. Theodore—has not a brand new café begun to glare there, electrically, this very year?) that introduces us most directly to the great picture by which the Grand Canal works its first spell, and to which a thousand artists, not always with a talent apiece, have paid their tribute. We pass into the Piazzetta to look down the great throat, as it were, of Venice, and the vision must console us for turning our back on St. Mark's.

We have been treated to it again and again, of course, even if we have never stirred from home; but that is only a reason the more for catching at any freshness that may be left in the world of photography. It is in Venice above all that we hear the small buzz of this vulgarising voice of the familiar; yet perhaps it is in Venice too that the picturesque fact has best mastered the pious secret of how to wait for us. Even the classic Salute waits like some great lady on the threshold of her saloon. She is more ample and serene, more seated at her door, than all the copyists have told us, with her domes and scrolls, her scalloped buttresses and statues forming a pompous crown, and her



wide steps disposed on the ground like the train of a robe. This fine air of the woman of the world is carried out by the well-bred assurance with which she looks in the direction of her old-fashioned Byzantine neighbour; and the juxtaposition of two churches so distinguished and so different, each splendid in its sort, is a sufficient mark of the scale and range of Venice. However, we ourselves are looking away from St. Mark's—we must blind our eyes to that dazzle; without it indeed there are brightnesses and fascinations enough. We see them in abundance even while we look away from the shady steps of the Salute. These steps are cool in the morning, yet I don't know that I can justify my excessive fondness for them any better than I can explain a hundred of the other vague infatuations with which Venice sophisticates the spirit. Under such an influence fortunately one need n't explain—it keeps account of nothing but perceptions and affections. It is from the Salute steps perhaps, of a summer morning, that this view of the open mouth of the city is most brilliantly amusing. The whole thing composes as if composition were the chief end of human institutions. The charming architectural promontory of the Dogana stretches out the most graceful of arms, balancing in its hand the gilded globe on which revolves the delightful satirical figure of a little weathercock of a woman. This Fortune, this Navigation, or whatever she is called—she surely needs no name—catches the wind in the bit of drapery of which she has divested her rotary bronze loveliness. On the other side of the Canal twinkles and glitters the long row of the happy palaces which are mainly expensive hotels. There is a little of everything everywhere, in the bright Venetian air, but to these houses belongs especially the appearance of sitting, across the water, at the receipt of custom, of watching in their hypocritical loveliness for the stranger and the victim. I call them happy, because even their sordid uses and their vulgar signs melt somehow, with their vague sea-stained pinks and drabs, into that strange gaiety of light and colour which is made up of the reflection of superannuated things. The atmosphere plays over them like a laugh, they are of the essence of the sad old joke. They are almost as charming from other places as they are from their own balconies, and share fully in that universal privilege of Venetian objects which consists of being both the picture and the point of view.

This double character, which is particularly strong in the Grand Canal, adds a difficulty to any control of one's notes. The Grand Canal may be practically, as in impression, the cushioned balcony of a high and well-loved palace—the memory of irresistible evenings, of the sociable elbow, of endless lingering and looking; or it may evoke the restlessness of a fresh curiosity, of methodical inquiry, in a gondola piled with references. There are no references, I ought to mention, in the present remarks, which sacrifice to accident, not to completeness. A rhapsody of Venice is always in order, but I think the catalogues are finished. I should not attempt to write here the names of all the palaces, even if the number of those I find myself able to remember in the immense array were less insignificant. There are many I delight in that I don't know, or at least don't keep, apart. Then there are the bad reasons for preference that are better than the good, and all the sweet bribery of association and recollection. These things, as one stands on the Salute steps, are so many delicate fingers to pick straight out of the row a dear little featureless house which, with its pale green shutters, looks straight across at the great door and through the very keyhole, as it were, of the church, and which I needn't call by a name—a pleasant American name—that every one in Venice, these many years, has had on grateful lips. It is the very friendliest house in all the wide world, and it has, as it deserves to have, the most beautiful position. It is a real *porto di mare*, as the gondoliers say—a port within a port; it sees everything that comes and goes, and takes it all in with practised eyes. Not a tint or a hint of the immense iridescence is lost upon it, and there are days of exquisite colour on which it may fancy itself the heart of the wonderful prism. We wave to it from the Salute steps, which we must decidedly leave if we wish to get on, a grateful hand across the water, and turn into the big white church of Longhena—an empty shaft beneath a perfunctory dome—where an American family and a German party, huddled in a corner upon a pair of benches, are gazing, with a conscientiousness worthy of a better cause, at nothing in particular.

For there is nothing particular in this cold and conventional temple to gaze at save the great Tintoretto of the sacristy, to which we quickly pay our respects, and which we are glad to have for ten minutes to ourselves. The picture, though full of beauty, is not the finest of the master's; but it serves again as well as another to transport—there is no other word—those of his lovers for whom, in far-away days when Venice was an early rapture, this strange and mystifying painter was almost the supreme revelation. The plastic arts may have less to say to us than in the hungry years of youth, and the celebrated picture in general be more of a blank; but more than the others any fine Tintoret still carries us back, calling up not only the rich particular vision but the freshness of the old wonder. Many things come and go, but this great artist remains for us in Venice a part of the company of the mind. The others are there in their obvious glory, but he is the only one for whom the imagination, in our expressive modern phrase, sits up. “The Marriage in Cana,” at the Salute, has all his characteristic and fascinating unexpectedness—the sacrifice of the figure of our Lord, who is reduced to the mere final point of a clever perspective, and the free, joyous presentation of all the other elements of the feast. Why, in spite of this queer one-sidedness, does the picture give us no impression of a lack of what the critics call reverence? For no other reason that I can think of than because it happens to be the work of its author, in whose very mistakes there is a singular wisdom. Mr. Ruskin has spoken with sufficient eloquence of the serious loveliness of the row of heads of the women on the right, who talk to each other as they sit at the foreshortened banquet. There could be no better example of the roving independence of the painter's vision, a real spirit of adventure for which his subject was always a cluster of accidents; not an obvious order, but a sort of peopled and agitated chapter of life, in which the figures are submissive pictorial notes. These notes are all there in their beauty and heterogeneity, and if the abundance is of a kind to make the principle of selection seem in comparison timid, yet the sense of “composition” in the spectator—if it happen to exist—reaches out to the painter in peculiar sympathy. Dull must be the spirit of the worker tormented in any field of art with that particular question who is not moved to recognise in the eternal problem the high fellowship of Tintoretto.

If the long reach from this point to the deplorable iron bridge which discharges the pedestrian at the Academy—or, more comprehensively, to the painted and gilded Gothic of the noble Palazzo Foscari—is too much of a curve to be seen at any one point as a whole, it represents the better the arched neck, as it were, of the undulating serpent of which the Canalazzo has the likeness. We pass a dozen historic houses, we note in our passage a hundred component “bits,” with the baffled sketcher's sense, and with what would doubtless be, save for our intensely Venetian fatalism, the baffled sketcher's temper. It is the early palaces, of course, and also, to be fair, some of the late, if we could take them one by one, that give the Canal the best of its grand air. The fairest are often cheek-by-jowl with the foulest, and there are few, alas, so fair as to have been completely protected by their beauty. The ages and the generations have worked their will on them, and the wind and the weather have had much to say; but disfigured and dishonoured as they are, with the bruises of their marbles and the patience of their ruin, there is nothing like them in the world, and the long succession of their faded, conscious faces makes of the quiet waterway they overhang a *promenade historique* of which the lesson, however often we read it, gives, in the depth of its interest, an incomparable dignity to Venice. We read it in the Romanesque arches, crooked to-day in their very curves, of the early middle-age, in the exquisite individual Gothic of the splendid time, and in the cornices and columns of a decadence almost as proud. These things at present are almost equally touching in their good faith; they have each in their degree so effectually parted with their pride. They have lived on as they could and lasted as they might, and we hold them to no account of their infirmities, for even those of them whose blank eyes to-day meet criticism with most submission are far less vulgar than the uses we have mainly managed to put them to. We have botched them and patched them and covered them with sordid signs; we have restored and improved them with a merciless taste, and the best of them we have made over to the pedlars. Some of the most striking objects in the finest vistas at present are the huge advertisements of the curiosity-shops.

The antiquity-mongers in Venice have all the courage of their opinion, and it is easy to see how well they know they can confound you with an unanswerable question. What is the whole place but a curiosity-shop, and what are you here for yourself but to pick up odds and ends? “We pick them up *for you*,” say these honest Jews, whose prices are marked in dollars, “and who shall blame us if, the flowers being pretty well plucked, we add an artificial rose or two to the composition of the bouquet?” They take care, in a word, that there be plenty of relics, and their establishments are huge and active. They administer the antidote to pedantry, and you can complain of them only if you never cross their thresholds. If you take this step you are lost, for you have parted with the correctness of your attitude. Venice becomes frankly from such a moment the big depressing dazzling joke in which after all our sense of her contradictions sinks to rest—the grimace of an over-strained philosophy. It’s rather a comfort, for the curiosity-shops are amusing. You have bad moments indeed as you stand in their halls of humbug and, in the intervals of haggling, hear through the high windows the soft splash of the sea on the old water-steps, for you think with anger of the noble homes that are laid waste in such scenes, of the delicate lives that must have been, that might still be, led there. You reconstruct the admirable house according to your own needs; leaning on a back balcony, you drop your eyes into one of the little green gardens with which, for the most part, such establishments are exasperatingly blessed, and end by feeling it a shame that you yourself are not in possession. (I take for granted, of course, that as you go and come you are, in imagination, perpetually lodging yourself and setting up your gods; for if this innocent pastime, this borrowing of the mind, be not your favourite sport there is a flaw in the appeal that Venice makes to you.) There may be happy cases in which your envy is tempered, or perhaps I should rather say intensified, by real participation. If you have had the good fortune to enjoy the hospitality of an old Venetian home and to lead your life a little in the painted chambers that still echo with one of the historic names, you have entered by the shortest step into the inner spirit of the place. If it did n’t savour of treachery to private kindness I should like to speak frankly of one of these delightful, even though alienated, structures, to refer to it as a splendid example of the old palatial type. But I can only do so in passing, with a hundred precautions, and, lifting the curtain at the edge, drop a commemorative word on the success with which, in this particularly happy instance, the cosmopolite habit, the modern sympathy, the intelligent, flexible attitude, the latest fruit of time, adjust themselves to the great gilded, relinquished shell and try to fill it out. A Venetian palace that has not too grossly suffered and that is not overwhelming by its mass makes almost any life graceful that may be led in it. With cultivated and generous contemporary ways it reveals a pre-established harmony. As you live in it day after day its beauty and its interest sink more deeply into your spirit; it has its moods and its hours and its mystic voices and its shifting expressions. If in the absence of its masters you have happened to have it to yourself for twenty-four hours you will never forget the charm of its haunted stillness, late on the summer afternoon for instance, when the call of playing children comes in behind from the campo, nor the way the old ghosts seemed to pass on tip-toe on the marble floors. It gives you practically the essence of the matter that we are considering, for beneath the high balconies Venice comes and goes, and the particular stretch you command contains all the characteristics. Everything has its turn, from the heavy barges of merchandise, pushed by long poles and the patient shoulder, to the floating pavilions of the great serenades, and you may study at your leisure the admirable Venetian arts of managing a boat and organising a spectacle. Of the beautiful free stroke with which the gondola, especially when there are two oars, is impelled, you never, in the Venetian scene, grow weary; it is always in the picture, and the large profiled action that lets the standing rowers throw themselves forward to a constant recovery has the double value of being, at the fag-end of greatness, the only energetic note. The people from the hotels are always afloat, and, at the hotel pace, the solitary gondolier (like the solitary horseman of the old-fashioned novel) is, I confess, a somewhat melancholy figure. Perched on his poop without a mate, he re-enacts perpetually, in high relief, with his toes turned out, the comedy of his odd and charming movement. He always has a little the look of an absent-minded nursery-maid pushing her small charges in a perambulator.

But why should I risk too free a comparison, where this picturesque and amiable class are concerned? I delight in their sun-burnt complexions and their childish dialect; I know them only by their merits, and I am grossly prejudiced in their favour. They are interesting and touching, and alike in their virtues and their defects human nature is simplified as with a big effective brush. Affecting above all is their dependence on the stranger, the whimsical stranger who swims out of their ken, yet whom Providence sometimes restores. The best of them at any rate are in their line great artists. On the swarming feast-days, on the strange feast-night of the Redentore, their steering is a miracle of ease. The master-hands, the celebrities and winners of prizes—you may see them on the private gondolas in spotless white, with brilliant sashes and ribbons, and often with very handsome persons—take the right of way with a pardonable insolence. They penetrate the crush of boats with an authority of their own. The crush of boats, the universal sociable bumping and squeezing, is great when, on the summer nights, the ladies shriek with alarm, the city pays the fiddlers, and the illuminated barges, scattering music and song, lead a long train down the Canal. The barges used to be rowed in rhythmic strokes, but now they are towed by the steamer. The coloured lamps, the vocalists before the hotels, are not to my sense the greatest seduction of Venice; but it would be an uncandid sketch of the Canalazzo that shouldn't touch them with indulgence. Taking one nuisance with another, they are probably the prettiest in the world, and if they have in general more magic for the new arrival than for the old Venice-lover, they in any case, at their best, keep up the immemorial tradition. The Venetians have had from the beginning of time the pride of their processions and spectacles, and it's a wonder how with empty pockets they still make a clever show. The Carnival is dead, but these are the scraps of its inheritance. Vauxhall on the water is of course more Vauxhall than ever, with the good fortune of home-made music and of a mirror that reduplicates and multiplies. The feast of the Redeemer—the great popular feast of the year—is a wonderful Venetian Vauxhall. All Venice on this occasion takes to the boats for the night and loads them with lamps and provisions. Wedged together in a mass it sups and sings; every boat is a floating arbour, a private *café-concert*. Of all Christian commemorations it is the most ingenuously and harmlessly pagan. Toward morning the passengers repair to the Lido, where, as the sun rises, they plunge, still sociably, into the sea. The night of the Redentore has been described, but it would be interesting to have an account, from the domestic point of view, of its usual morrow. It is mainly an affair of the Giudecca, however, which is bridged over from the Zattere to the great church. The pontoons are laid together during the day—it is all done with extraordinary celerity and art—and the bridge is prolonged across the Canalazzo (to Santa Maria Zobenigo), which is my only warrant for glancing at the occasion. We glance at it from our palace windows; lengthening our necks a little, as we look up toward the Salute, we see all Venice, on the July afternoon, so serried as to move slowly, pour across the temporary footway. It is a flock of very good children, and the bridged Canal is their toy. All Venice on such occasions is gentle and friendly; not even all Venice pushes anyone into the water.

But from the same high windows we catch without any stretching of the neck a still more indispensable note in the picture, a famous pretender eating the bread of bitterness. This repast is served in the open air, on a neat little terrace, by attendants in livery, and there is no indiscretion in our seeing that the pretender dines. Ever since the table d'hôte in "Candide" Venice has been the refuge of monarchs in want of thrones—she would n't know herself without her *rois en exil*. The exile is agreeable and soothing, the gondola lets them down gently. Its movement is an anodyne, its silence a philtre, and little by little it rocks all ambitions to sleep. The proscrip has plenty of leisure to write his proclamations and even his memoirs, and I believe he has organs in which they are published; but the only noise he makes in the world is the harmless splash of his oars. He comes and goes along the Canalazzo, and he might be much worse employed. He is but one of the interesting objects it presents, however, and I am by no means sure that he is the most striking. He has a rival, if not in the iron bridge, which, alas, is within our range, at least—to take an immediate example—in the Montecuculi Palace. Far-descended and weary, but beautiful in its crooked old age, with

its lovely proportions, its delicate round arches, its carvings and its disks of marble, is the haunted Montecuculi. Those who have a kindness for Venetian gossip like to remember that it was once for a few months the property of Robert Browning, who, however, never lived in it, and who died in the splendid Rezzonico, the residence of his son and a wonderful cosmopolite “document,” which, as it presents itself, in an admirable position, but a short way farther down the Canal, we can almost see, in spite of the curve, from the window at which we stand. This great seventeenth century pile, throwing itself upon the water with a peculiar florid assurance, a certain upward toss of its cornice which gives it the air of a rearing sea-horse, decorates immensely—and within, as well as without—the wide angle that it commands.

There is a more formal greatness in the high square Gothic Foscari, just below it, one of the noblest creations of the fifteenth century, a masterpiece of symmetry and majesty. Dedicated to-day to official uses—it is the property of the State—it looks conscious of the consideration it enjoys, and is one of the few great houses within our range whose old age strikes us as robust and painless. It is visibly “kept up”; perhaps it is kept up too much; perhaps I am wrong in thinking so well of it. These doubts and fears course rapidly through my mind—I am easily their victim when it is a question of architecture—as they are apt to do to-day, in Italy, almost anywhere, in the presence of the beautiful, of the desecrated or the neglected. We feel at such moments as if the eye of Mr. Ruskin were upon us; we grow nervous and lose our confidence. This makes me inevitably, in talking of Venice, seek a pusillanimous safety in the trivial and the obvious. I am on firm ground in rejoicing in the little garden directly opposite our windows—it is another proof that they really show us everything—and in feeling that the gardens of Venice would deserve a page to themselves. They are infinitely more numerous than the arriving stranger can suppose; they nestle with a charm all their own in the complications of most back-views. Some of them are exquisite, many are large, and even the scrappiest have an artful understanding, in the interest of colour, with the waterways that edge their foundations. On the small canals, in the hunt for amusement, they are the prettiest surprises of all. The tangle of plants and flowers crowds over the battered walls, the greenness makes an arrangement with the rosy sordid brick. Of all the reflected and liquefied things in Venice, and the number of these is countless, I think the lapping water loves them most. They are numerous on the Canalazzo, but wherever they occur they give a brush to the picture and in particular, it is easy to guess, give a sweetness to the house. Then the elements are complete—the trio of air and water and of things that grow. Venice without them would be too much a matter of the tides and the stones. Even the little trellises of the *traghetti* count charmingly as reminders, amid so much artifice, of the woodland nature of man. The vine-leaves, trained on horizontal poles, make a roof of chequered shade for the gondoliers and ferrymen, who doze there according to opportunity, or chatter or hail the approaching “fare.” There is no “hum” in Venice, so that their voices travel far; they enter your windows and mingle even with your dreams. I beg the reader to believe that if I had time to go into everything, I would go into the *traghetti*, which have their manners and their morals, and which used to have their piety. This piety was always a *madonnina*, the protectress of the passage—a quaint figure of the Virgin with the red spark of a lamp at her feet. The lamps appear for the most part to have gone out, and the images doubtless have been sold for *bric-a-brac*. The ferrymen, for aught I know, are converted to Nihilism—a faith consistent happily with a good stroke of business. One of the figures has been left, however—the Madonneta which gives its name to a *traghetto* near the Rialto. But this sweet survivor is a carven stone inserted ages ago in the corner of an old palace and doubtless difficult of removal. *Pazienza*, the day will come when so marketable a relic will also be extracted from its socket and purchased by the devouring American. I leave that expression, on second thought, standing; but I repent of it when I remember that it is a devouring American—a lady long resident in Venice and whose kindnesses all Venetians, as well as her country-people, know, who has rekindled some of the extinguished tapers, setting up especially the big brave Gothic shrine, of painted and gilded wood, which, on the top of its stout *palo*, sheds its influence on the place of passage opposite the Salute.

If I may not go into those of the palaces this devious discourse has left behind, much less may I enter the great galleries of the Academy, which rears its blank wall, surmounted by the lion of St. Mark, well within sight of the windows at which we are still lingering. This wondrous temple of Venetian art—for all it promises little from without—overhangs, in a manner, the Grand Canal, but if we were so much as to cross its threshold we should wander beyond recall. It contains, in some of the most magnificent halls—where the ceilings have all the glory with which the imagination of Venice alone could over-arch a room—some of the noblest pictures in the world; and whether or not we go back to them on any particular occasion for another look, it is always a comfort to know that they are there, as the sense of them on the spot is a part of the furniture of the mind—the sense of them close at hand, behind every wall and under every cover, like the inevitable reverse of a medal, of the side exposed to the air that reflects, intensifies, completes the scene. In other words, as it was the inevitable destiny of Venice to be painted, and painted with passion, so the wide world of picture becomes, as we live there, and however much we go about our affairs, the constant habitation of our thoughts. The truth is, we are in it so uninterruptedly, at home and abroad, that there is scarcely a pressure upon us to seek it in one place more than in another. Choose your standpoint at random and trust the picture to come to you. This is manifestly why I have not, I find myself conscious, said more about the features of the Canalazzo which occupy the reach between the Salute and the position we have so obstinately taken up. It is still there before us, however, and the delightful little Palazzo Dario, intimately familiar to English and American travellers, picks itself out in the foreshortened brightness. The Dario is covered with the loveliest little marble plates and sculptured circles; it is made up of exquisite pieces—as if there had been only enough to make it small—so that it looks, in its extreme antiquity, a good deal like a house of cards that hold together by a tenure it would be fatal to touch. An old Venetian house dies hard indeed, and I should add that this delicate thing, with submission in every feature, continues to resist the contact of generations of lodgers. It is let out in floors (it used to be let as a whole) and in how many eager hands—for it is in great requisition—under how many fleeting dispensations have we not known and loved it? People are always writing in advance to secure it, as they are to secure the Jenkins's gondolier, and as the gondola passes we see strange faces at the windows—though it's ten to one we recognise them—and the millionth artist coming forth with his traps at the water-gate. The poor little patient Dario is one of the most flourishing booths at the fair.

The faces in the window look out at the great Sansovino—the splendid pile that is now occupied by the Prefect. I feel decidedly that I don't object as I ought to the palaces of the sixteenth and seventeenth centuries. Their pretensions impose upon me, and the imagination peoples them more freely than it can people the interiors of the prime. Was not moreover this masterpiece of Sansovino once occupied by the Venetian post-office, and thereby intimately connected with an ineffaceable first impression of the author of these remarks? He had arrived, wondering, palpitating, twenty-three years ago, after nightfall, and, the first thing on the morrow, had repaired to the post-office for his letters. They had been waiting a long time and were full of delayed interest, and he returned with them to the gondola and floated slowly down the Canal. The mixture, the rapture, the wonderful temple of the *poste restante*, the beautiful strangeness, all humanised by good news—the memory of this abides with him still, so that there always proceeds from the splendid waterfront I speak of a certain secret appeal, something that seems to have been uttered first in the sonorous chambers of youth. Of course this association falls to the ground—or rather splashes into the water—if I am the victim of a confusion. Was the edifice in question twenty-three years ago the post-office, which has occupied since, for many a day, very much humbler quarters? I am afraid to take the proper steps for finding out, lest I should learn that during these years I have misdirected my emotion. A better reason for the sentiment, at any rate, is that such a great house has surely, in the high beauty of its tiers, a refinement of its own. They make one think of colosseums and aqueducts and bridges, and they constitute doubtless, in Venice, the most pardonable specimen of the imitative. I have even a timid kindness for the huge Pesaro, far down the Canal, whose main reproach, more even than the



coarseness of its forms, is its swaggering size, its want of consideration for the general picture, which the early examples so reverently respect. The Pesaro is as far out of the frame as a modern hotel, and the Cornaro, close to it, oversteps almost equally the modesty of art. One more thing they and their kindred do, I must add, for which, unfortunately, we can patronise them less. They make even the most elaborate material civilisation of the present day seem woefully shrunken and *bourgeois*, for they simply—I allude to the biggest palaces—can't be lived in as they were intended to be. The modern tenant may take in all the magazines, but he bends not the bow of Achilles. He occupies the place, but he doesn't fill it, and he has guests from the neighbouring inns with ulsters and Baedekers. We are far at the Pesaro, by the way, from our attaching window, and we take advantage of it to go in rather a melancholy mood to the end. The long straight vista from the Foscari to the Rialto, the great middle stretch of the Canal, contains, as the phrase is, a hundred objects of interest, but it contains most the bright oddity of its general Deluge air. In all these centuries it has never got over its resemblance to a flooded city; for some reason or other it is the only part of Venice in which the houses look as if the waters had overtaken them. Everywhere else they reckon with them—have chosen them; here alone the lapping seaway seems to confess itself an accident.

There are persons who hold this long, gay, shabby, spotty perspective, in which, with its immense field of confused reflection, the houses have infinite variety, the dulllest expanse in Venice. It was not dull, we imagine, for Lord Byron, who lived in the midmost of the three Mocenigo palaces, where the writing-table is still shown at which he gave the rein to his passions. For other observers it is sufficiently enlivened by so delightful a creation as the Palazzo Loredan, once a masterpiece and at present the Municipio, not to speak of a variety of other immemorial bits whose beauty still has a degree of freshness. Some of the most touching relics of early Venice are here—for it was here she precariously clustered—peeping out of a submersion more pitiless than the sea. As we approach the Rialto indeed the picture falls off and a comparative commonness suffuses it. There is a wide paved walk on either side of the Canal, on which the waterman—and who in Venice is not a waterman?—is prone to seek repose. I speak of the summer days—it is the summer Venice that is the visible Venice. The big tarry barges are drawn up at the *fondamenta*, and the bare-legged boatmen, in faded blue cotton, lie asleep on the hot stones. If there were no colour anywhere else there would be enough in their tanned personalities. Half the low doorways open into the warm interior of waterside drinking-shops, and here and there, on the quay, beneath the bush that overhangs the door, there are rickety tables and chairs. Where in Venice is there not the amusement of character and of detail? The tone in this part is very vivid, and is largely that of the brown plebeian faces looking out of the patchy miscellaneous houses—the faces of fat undressed women and of other simple folk who are not aware that they enjoy, from balconies once doubtless patrician, a view the knowing ones of the earth come thousands of miles to envy them. The effect is enhanced by the tattered clothes hung to dry in the windows, by the sun-faded rags that flutter from the polished balustrades—these are ivory-smooth with time; and the whole scene profits by the general law that renders decadence and ruin in Venice more brilliant than any prosperity. Decay is in this extraordinary place golden in tint and misery *couleur de rose*. The gondolas of the correct people are unmitigated sable, but the poor market-boats from the islands are kaleidoscopic.

The Bridge of the Rialto is a name to conjure with, but, honestly speaking, it is scarcely the gem of the composition. There are of course two ways of taking it—from the water or from the upper passage, where its small shops and booths abound in Venetian character; but it mainly counts as a feature of the Canal when seen from the gondola or even from the awful *vaporetto*. The great curve of its single arch is much to be commended, especially when, coming from the direction of the railway-station, you see it frame with its sharp compass-line the perfect picture, the reach of the Canal on the other side. But the backs of the little shops make from the water a graceless collective hump, and the inside view is the diverting one. The big arch of the bridge—like the arches of all the bridges—is the waterman's friend in wet weather. The gondolas, when it rains, huddle beside the peopled barges, and

the young ladies from the hotels, vaguely fidgeting, complain of the communication of insect life. Here indeed is a little of everything, and the jewellers of this celebrated precinct—they have their immemorial row—make almost as fine a show as the fruiterers. It is a universal market, and a fine place to study Venetian types. The produce of the islands is discharged there, and the fishmongers announce their presence. All one's senses indeed are vigorously attacked; the whole place is violently hot and bright, all odorous and noisy. The churning of the screw of the *vaporetto* mingles with the other sounds—not indeed that this offensive note is confined to one part of the Canal. But Just here the little piers of the resented steamer are particularly near together, and it seems somehow to be always kicking up the water. As we go further down we see it stopping exactly beneath the glorious windows of the Ca'd'Oro. It has chosen its position well, and who shall gainsay it for having put itself under the protection of the most romantic facade in Europe? The companionship of these objects is a symbol; it expresses supremely the present and the future of Venice. Perfect, in its prime, was the marble Ca'd'Oro, with the noble recesses of its *loggie*, but even then it probably never “met a want,” like the successful *vaporetto*. If, however, we are not to go into the Museo Civico—the old Museo Correr, which rears a staring renovated front far down on the left, near the station, so also we must keep out of the great vexed question of steam on the Canalazzo, just as a while since we prudently kept out of the Accademia. These are expensive and complicated excursions. It is obvious that if the *vaporetti* have contributed to the ruin of the gondoliers, already hard pressed by fate, and to that of the palaces, whose foundations their waves undermine, and that if they have robbed the Grand Canal of the supreme distinction of its tranquillity, so on the other hand they have placed “rapid transit,” in the New York phrase, in everybody's reach, and enabled everybody—save indeed those who wouldn't for the world—to rush about Venice as furiously as people rush about New York. The suitability of this consummation needn't be pointed out.

Even we ourselves, in the irresistible contagion, are going so fast now that we have only time to note in how clever and costly a fashion the Museo Civico, the old Fondaco dei Turchi, has been reconstructed and restored. It is a glare of white marble without, and a series of showy majestic halls within, where a thousand curious mementos and relics of old Venice are gathered and classified. Of its miscellaneous treasures I fear I may perhaps frivolously prefer the series of its remarkable living Longhis, an illustration of manners more copious than the celebrated Carpaccio, the two ladies with their little animals and their long sticks. Wonderful indeed today are the museums of Italy, where the renovations and the *belle ordonnance* speak of funds apparently unlimited, in spite of the fact that the numerous custodians frankly look starved. What is the pecuniary source of all this civic magnificence—it is shown in a hundred other ways—and how do the Italian cities manage to acquit themselves of expenses that would be formidable to communities richer and doubtless less aesthetic? Who pays the bills for the expressive statues alone, the general exuberance of sculpture, with which every *piazzetta* of almost every village is patriotically decorated? Let us not seek an answer to the puzzling question, but observe instead that we are passing the mouth of the populous Canareggio, next widest of the waterways, where the race of Shylock abides, and at the corner of which the big colourless church of San Geremia stands gracefully enough on guard. The Canareggio, with its wide lateral footways and humpbacked bridges, makes on the feast of St. John an admirable noisy, tawdry theatre for one of the prettiest and the most infantile of the Venetian processions.

The rest of the course is a reduced magnificence, in spite of interesting bits, of the battered pomp of the Pesaro and the Cornaro, of the recurrent memories of royalty in exile which cluster about the Palazzo Vendramin Calergi, once the residence of the Comte de Chambord and still that of his half-brother, in spite too of the big Papadopoli gardens, opposite the station, the largest private grounds in Venice, but of which Venice in general mainly gets the benefit in the usual form of irrepressible greenery climbing over walls and nodding at water. The rococo church of the Scalzi is here, all marble and malachite, all a cold, hard glitter and a costly, curly ugliness, and here too, opposite, on the top of its high steps, is San Simeone Profeta, I won't say immortalised, but

unblushingly misrepresented, by the perfidious Canaletto. I shall not stay to unravel the mystery of this prosaic painter's malpractices; he falsified without fancy, and as he apparently transposed at will the objects he reproduced, one is never sure of the particular view that may have constituted his subject. It would look exactly like such and such a place if almost everything were not different. San Simeone Profeta appears to hang there upon the wall; but it is on the wrong side of the Canal and the other elements quite fail to correspond. One's confusion is the greater because one doesn't know that everything may not really have changed, even beyond all probability—though it's only in America that churches cross the street or the river—and the mixture of the recognisable and the different makes the ambiguity maddening, all the more that the painter is almost as attaching as he is bad. Thanks at any rate to the white church, domed and porticoed, on the top of its steps, the traveller emerging for the first time upon the terrace of the railway-station seems to have a Canaletto before him. He speedily discovers indeed even in the presence of this scene of the final accents of the Canalazzo—there is a charm in the old pink warehouses on the hot *fondamenta*—that he has something much better. He looks up and down at the gathered gondolas; he has his surprise after all, his little first Venetian thrill; and as the terrace of the station ushers in these things we shall say no harm of it, though it is not lovely. It is the beginning of his experience, but it is the end of the Grand Canal.

**1892**

## VENICE: AN EARLY IMPRESSION

There would be much to say about that golden chain of historic cities which stretches from Milan to Venice, in which the very names—Brescia, Verona, Mantua, Padua—are an ornament to one's phrase; but I should have to draw upon recollections now three years old and to make my short story a long one. Of Verona and Venice only have I recent impressions, and even to these must I do hasty justice. I came into Venice, just as I had done before, toward the end of a summer's day, when the shadows begin to lengthen and the light to glow, and found that the attendant sensations bore repetition remarkably well. There was the same last intolerable delay at Mestre, just before your first glimpse of the lagoon confirms the already distinct sea-smell which has added speed to the precursive flight of your imagination; then the liquid level, edged afar off by its band of indiscriminated domes and spires, soon distinguished and proclaimed, however, as excited and contentious heads multiply at the windows of the train; then your long rumble on the immense white railway-bridge, which, in spite of the invidious contrast drawn, and very properly, by Mr. Ruskin between the old and the new approach, does truly, in a manner, shine across the green lap of the lagoon like a mighty causeway of marble; then the plunge into the station, which would be exactly similar to every other plunge save for one little fact—that the keynote of the great medley of voices borne back from the exit is not "Cab, sir!" but "Barca, signore!"

I do not mean, however, to follow the traveller through every phase of his initiation, at the risk of stamping poor Venice beyond repair as the supreme bugbear of literature; though for my own part I hold that to a fine healthy romantic appetite the subject can't be too diffusely treated. Meeting in the Piazza on the evening of my arrival a young American painter who told me that he had been spending the summer just where I found him, I could have assaulted him for very envy. He was painting forsooth the interior of St. Mark's. To be a young American painter unperplexed by the mocking, elusive soul of things and satisfied with their wholesome light-bathed surface and shape; keen of eye; fond of colour, of sea and sky and anything that may chance between them; of old lace and old brocade and old furniture (even when made to order); of time-mellowed harmonies on nameless canvases and happy contours in cheap old engravings; to spend one's mornings in still, productive analysis of the clustered shadows of the Basilica, one's afternoons anywhere, in church or campo, on canal or lagoon, and one's evenings in star-light gossip at Florian's, feeling the sea-breeze throb languidly between the two great pillars of the Piazzetta and over the low black domes of the church—this, I consider, is to be as happy as is consistent with the preservation of reason.

The mere use of one's eyes in Venice is happiness enough, and generous observers find it hard to keep an account of their profits in this line. Everything the attention touches holds it, keeps playing with it—thanks to some inscrutable flattery of the atmosphere. Your brown-skinned, white-shirted gondolier, twisting himself in the light, seems to you, as you lie at contemplation beneath your awning, a perpetual symbol of Venetian "effect." The light here is in fact a mighty magician and, with all respect to Titian, Veronese and Tintoret, the greatest artist of them all. You should see in places the material with which it deals—slimy brick, marble battered and befouled, rags, dirt, decay. Sea and sky seem to meet half-way, to blend their tones into a soft iridescence, a lustrous compound of wave and cloud and a hundred nameless local reflections, and then to fling the clear tissue against every object of vision. You may see these elements at work everywhere, but to see them in their intensity you should choose the finest day in the month and have yourself rowed far away across the lagoon to Torcello. Without making this excursion you can hardly pretend to know Venice or to sympathise with that longing for pure radiance which animated her great colourists. It is a perfect bath of light, and I couldn't get rid of a fancy that we were cleaving the upper atmosphere on some hurrying cloud-skiff. At Torcello there is nothing but the light to see—nothing at least but a sort of blooming sand-bar intersected by a single narrow creek which does duty as a canal and occupied by a meagre cluster

of huts, the dwellings apparently of market-gardeners and fishermen, and by a ruinous church of the eleventh century. It is impossible to imagine a more penetrating case of unheeded collapse. Torcello was the mother-city of Venice, and she lies there now, a mere mouldering vestige, like a group of weather-bleached parental bones left impiously unburied. I stopped my gondola at the mouth of the shallow inlet and walked along the grass beside a hedge to the low-browed, crumbling cathedral. The charm of certain vacant grassy spaces, in Italy, overfrowned by masses of brickwork that are honeycombed by the suns of centuries, is something that I hereby renounce once for all the attempt to express; but you may be sure that whenever I mention such a spot enchantment lurks in it.

A delicious stillness covered the little campo at Torcello; I remember none so subtly audible save that of the Roman Campagna. There was no life but the visible tremor of the brilliant air and the cries of half-a-dozen young children who dogged our steps and clamoured for coppers. These children, by the way, were the handsomest little brats in the world, and, each was furnished with a pair of eyes that could only have signified the protest of nature against the meanness of fortune. They were very nearly as naked as savages, and their little bellies protruded like those of infant cannibals in the illustrations of books of travel; but as they scampered and sprawled in the soft, thick grass, grinning like suddenly-translated cherubs and showing their hungry little teeth, they suggested forcibly that the best assurance of happiness in this world is to be found in the maximum of innocence and the minimum of wealth. One small urchin—framed, if ever a child was, to be the joy of an aristocratic mamma—was the most expressively beautiful creature I had ever looked upon. He had a smile to make Correggio sigh in his grave; and yet here he was running wild among the sea-stunted bushes, on the lonely margin of a decaying world, in prelude to how blank or to how dark a destiny? Verily nature is still at odds with propriety; though indeed if they ever really pull together I fear nature will quite lose her distinction. An infant citizen of our own republic, straight-haired, pale-eyed and freckled, duly darned and catechised, marching into a New England schoolhouse, is an object often seen and soon forgotten; but I think I shall always remember with infinite tender conjecture, as the years roll by, this little unlettered Eros of the Adriatic strand. Yet all youthful things at Torcello were not cheerful, for the poor lad who brought us the key of the cathedral was shaking with an ague, and his melancholy presence seemed to point the moral of forsaken nave and choir. The church, admirably primitive and curious, reminded me of the two or three oldest churches of Rome—St. Clement and St. Agnes. The interior is rich in grimly mystical mosaics of the twelfth century and the patchwork of precious fragments in the pavement not inferior to that of St. Mark's. But the terribly distinct Apostles are ranged against their dead gold backgrounds as stiffly as grenadiers presenting arms—intensely personal sentinels of a personal Deity. Their stony stare seems to wait for ever vainly for some visible revival of primitive orthodoxy, and one may well wonder whether it finds much beguilement in idly-gazing troops of Western heretics—passionless even in their heresy.

I had been curious to see whether in the galleries and temples of Venice I should be disposed to transpose my old estimates—to burn what I had adored and adore what I had burned. It is a sad truth that one can stand in the Ducal Palace for the first time but once, with the deliciously ponderous sense of that particular half-hour's being an era in one's mental history; but I had the satisfaction of finding at least—a great comfort in a short stay—that none of my early memories were likely to change places and that I could take up my admirations where I had left them. I still found Carpaccio delightful, Veronese magnificent, Titian supremely beautiful and Tintoret scarce to be appraised. I repaired immediately to the little church of San Cassano, which contains the smaller of Tintoret's two great Crucifixions; and when I had looked at it a while I drew a long breath and felt I could now face any other picture in Venice with proper self-possession. It seemed to me I had advanced to the uttermost limit of painting; that beyond this another art—inspired poetry—begins, and that Bellini, Veronese, Giorgione, and Titian, all joining hands and straining every muscle of their genius, reach forward not so far but that they leave a visible space in which Tintoret alone is master. I well remember the exaltations to which he lifted me when first I learned to know him; but the glow of

that comparatively youthful amazement is dead, and with it, I fear, that confident vivacity of phrase of which, in trying to utter my impressions, I felt less the magniloquence than the impotence. In his power there are many weak spots, mysterious lapses and fitful intermissions; but when the list of his faults is complete he still remains to me the most *interesting* of painters. His reputation rests chiefly on a more superficial sort of merit—his energy, his unsurpassed productivity, his being, as Théophile Gautier says, *le roi des fougueux*. These qualities are immense, but the great source of his impressiveness is that his indefatigable hand never drew a line that was not, as one may say, a moral line. No painter ever had such breadth and such depth; and even Titian, beside him, scarce figures as more than a great decorative artist. Mr. Ruskin, whose eloquence in dealing with the great Venetians sometimes outruns his discretion, is fond of speaking even of Veronese as a painter of deep spiritual intentions. This, it seems to me, is pushing matters too far, and the author of “The Rape of Europa” is, pictorially speaking, no greater casuist than any other genius of supreme good taste. Titian was assuredly a mighty poet, but Tintoret—well, Tintoret was almost a prophet. Before his greatest works you are conscious of a sudden evaporation of old doubts and dilemmas, and the eternal problem of the conflict between idealism and realism dies the most natural of deaths. In his genius the problem is practically solved; the alternatives are so harmoniously interfused that I defy the keenest critic to say where one begins and the other ends. The homeliest prose melts into the most ethereal poetry—the literal and the imaginative fairly confound their identity.

This, however, is vague praise. Tintoret’s great merit, to my mind, was his unequalled distinctness of vision. When once he had conceived the germ of a scene it defined itself to his imagination with an intensity, an amplitude, an individuality of expression, which makes one’s observation of his pictures seem less an operation of the mind than a kind of supplementary experience of life. Veronese and Titian are content with a much looser specification, as their treatment of any subject that the author of the Crucifixion at San Cassano has also treated abundantly proves. There are few more suggestive contrasts than that between the absence of a total character at all commensurate with its scattered variety and brilliancy in Veronese’s “Marriage of Cana,” at the Louvre, and the poignant, almost startling, completeness of Tintoret’s illustration of the theme at the Salute church. To compare his “Presentation of the Virgin,” at the Madonna dell’ Orto, with Titian’s at the Academy, or his “Annunciation” with Titian’s close at hand, is to measure the essential difference between observation and imagination. One has certainly not said all that there is to say for Titian when one has called him an observer. *Il y mettait du sien*, and I use the term to designate roughly the artist whose apprehension, infinitely deep and strong when applied to the single figure or to easily balanced groups, spends itself vainly on great dramatic combinations—or rather leaves them ungauged. It was the whole scene that Tintoret seemed to have beheld in a flash of inspiration intense enough to stamp it ineffaceably on his perception; and it was the whole scene, complete, peculiar, individual, unprecedented, that he committed to canvas with all the vehemence of his talent. Compare his “Last Supper,” at San Giorgio—its long, diagonally placed table, its dusky spaciousness, its scattered lamp-light and halo-light, its startled, gesticulating figures, its richly realistic foreground—with the customary formal, almost mathematical rendering of the subject, in which impressiveness seems to have been sought in elimination rather than comprehension. You get from Tintoret’s work the impression that he *felt*, pictorially, the great, beautiful, terrible spectacle of human life very much as Shakespeare felt it poetically—with a heart that never ceased to beat a passionate accompaniment to every stroke of his brush. Thanks to this fact his works are signally grave, and their almost universal and rapidly increasing decay doesn’t relieve their gloom. Nothing indeed can well be sadder than the great collection of Tintorets at San Rocco. Incurable blackness is settling fast upon all of them, and they frown at you across the sombre splendour of their great chambers like gaunt twilight phantoms of pictures. To our children’s children Tintoret, as things are going, can be hardly more than a name; and such of them as shall miss the tragic beauty, already so dimmed and stained, of the great “Bearing of the Cross” in that temple of his spirit will live and die without knowing the largest eloquence of



art. If you wish to add the last touch of solemnity to the place recall as vividly as possible while you linger at San Rocco the painter's singularly interesting portrait of himself, at the Louvre. The old man looks out of the canvas from beneath a brow as sad as a sunless twilight, with just such a stoical hopelessness as you might fancy him to wear if he stood at your side gazing at his rotting canvases. It isn't whimsical to read it as the face of a man who felt that he had given the world more than the world was likely to repay. Indeed before every picture of Tintoret you may remember this tremendous portrait with profit. On one side the power, the passion, the illusion of his art; on the other the mortal fatigue of his spirit. The world's knowledge of him is so small that the portrait throws a doubly precious light on his personality; and when we wonder vainly what manner of man he was, and what were his purpose, his faith and his method, we may find forcible assurance there that they were at any rate his life—one of the most intellectually passionate ever led.

Verona, which was my last Italian stopping-place, is in any conditions a delightfully interesting city; but the kindness of my own memory of it is deepened by a subsequent ten days' experience of Germany. I rose one morning at Verona, and went to bed at night at Botzen! The statement needs no comment, and the two places, though but fifty miles apart, are as painfully dissimilar as their names. I had prepared myself for your delectation with a copious tirade on German manners, German scenery, German art and the German stage—on the lights and shadows of Innsbrück, Munich, Nüremberg and Heidelberg; but just as I was about to put pen to paper I glanced into a little volume on these very topics lately published by that famous novelist and moralist, M. Ernest Feydeau, the fruit of a summer's observation at Homburg. This work produced a reaction; and if I chose to follow M. Feydeau's own example when he wishes to qualify his approbation I might call his treatise by any vile name known to the speech of man. But I content myself with pronouncing it superficial. I then reflect that my own opportunities for seeing and judging were extremely limited, and I suppress my tirade, lest some more enlightened critic should come and hang me with the same rope. Its sum and substance was to have been that—superficially—Germany is ugly; that Munich is a nightmare, Heidelberg a disappointment (in spite of its charming castle) and even Nüremberg not a joy for ever. But comparisons are odious, and if Munich is ugly Verona is beautiful enough. You may laugh at my logic, but will probably assent to my meaning. I carried away from Verona a precious mental picture upon which I cast an introspective glance whenever between Botzen and Strassburg the oppression of external circumstance became painful. It was a lovely August afternoon in the Roman arena—a ruin in which repair and restoration have been so watchfully and plausibly practised that it seems all of one harmonious antiquity. The vast stony oval rose high against the sky in a single clear, continuous line, broken here and there only by strolling and reclining loungers. The massive tiers inclined in solid monotony to the central circle, in which a small open-air theatre was in active operation. A small quarter of the great slope of masonry facing the stage was roped off into an auditorium, in which the narrow level space between the foot-lights and the lowest step figured as the pit. Foot-lights are a figure of speech, for the performance was going on in the broad glow of the afternoon, with a delightful and apparently by no means misplaced confidence in the good-will of the spectators. What the piece was that was deemed so superbly able to shift for itself I know not—very possibly the same drama that I remember seeing advertised during my former visit to Verona; nothing less than *La Tremenda Giustizia di Dio*. If titles are worth anything this product of the melodramatist's art might surely stand upon its own legs. Along the tiers above the little group of regular spectators was gathered a free-list of unauthorised observers, who, although beyond ear-shot, must have been enabled by the generous breadth of Italian gesture to follow the tangled thread of the piece. It was all deliciously Italian—the mixture of old life and new, the mountebank's booth (it was hardly more) grafted on the antique circus, the dominant presence of a mighty architecture, the loungers and idlers beneath the kindly sky and upon the sun-warmed stones. I never felt more keenly the difference between the background to life in very old and very new civilisations. There are other things in Verona to make it a liberal education to be born there, though that it is one for the contemporary Veronese

I don't pretend to say. The Tombs of the Scaligers, with their soaring pinnacles, their high-poised canopies, their exquisite refinement and concentration of the Gothic idea, I can't profess, even after much worshipful gazing, to have fully comprehended and enjoyed. They seemed to me full of deep architectural meanings, such as must drop gently into the mind one by one, after infinite tranquil contemplation. But even to the hurried and preoccupied traveller the solemn little chapel-yard in the city's heart, in which they stand girdled by their great swaying curtain of linked and twisted iron, is one of the most impressive spots in Italy. Nowhere else is such a wealth of artistic achievement crowded into so narrow a space; nowhere else are the daily comings and goings of men blessed by the presence of *manlier* art. Verona is rich furthermore in beautiful churches—several with beautiful names: San Fermo, Santa Anastasia, San Zenone. This last is a structure of high antiquity and of the most impressive loveliness. The nave terminates in a double choir, that is a sub-choir or crypt into which you descend and where you wander among primitive columns whose variously grotesque capitals rise hardly higher than your head, and an upper choral plane reached by broad stairways of the bravest effect. I shall never forget the impression of majestic chastity that I received from the great nave of the building on my former visit. I then decided to my satisfaction that every church is from the devotional point of view a solecism that has not something of a similar absolute felicity of proportion; for strictly formal beauty seems best to express our conception of spiritual beauty. The nobly serious character of San Zenone is deepened by its single picture—a masterpiece of the most serious of painters, the severe and exquisite Mantegna.

1872

## TWO OLD HOUSES AND THREE YOUNG WOMEN

There are times and places that come back yet again, but that, when the brooding tourist puts out his hand to them, meet it a little slowly, or even seem to recede a step, as if in slight fear of some liberty he may take. Surely they should know by this time that he is capable of taking none. He has his own way—he makes it all right. It now becomes just a part of the charming solicitation that it presents precisely a problem—that of giving the particular thing as much as possible without at the same time giving it, as we say, away. There are considerations, proprieties, a necessary indirectness—he must use, in short, a little art. No necessity, however, more than this, makes him warm to his work, and thus it is that, after all, he hangs his three pictures.

### I

The evening that was to give me the first of them was by no means the first occasion of my asking myself if that inveterate “style” of which we talk so much be absolutely conditioned—in dear old Venice and elsewhere—on decrepitude. Is it the style that has brought about the decrepitude, or the decrepitude that has, as it were, intensified and consecrated the style? There is an ambiguity about it all that constantly haunts and beguiles. Dear old Venice has lost her complexion, her figure, her reputation, her self-respect; and yet, with it all, has so puzzlingly not lost a shred of her distinction. Perhaps indeed the case is simpler than it seems, for the poetry of misfortune is familiar to us all, whereas, in spite of a stroke here and there of some happy justice that charms, we scarce find ourselves anywhere arrested by the poetry of a run of luck. The misfortune of Venice being, accordingly, at every point, what we most touch, feel and see, we end by assuming it to be of the essence of her dignity; a consequence, we become aware, by the way, sufficiently discouraging to the general application or pretension of style, and all the more that, to make the final felicity deep, the original greatness must have been something tremendous. If it be the ruins that are noble we have known plenty that were not, and moreover there are degrees and varieties: certain monuments, solid survivals, hold up their heads and decline to ask for a grain of your pity. Well, one knows of course when to keep one’s pity to oneself; yet one clings, even in the face of the colder stare, to one’s prized Venetian privilege of making the sense of doom and decay a part of every impression. Cheerful work, it may be said of course; and it is doubtless only in Venice that you gain more by such a trick than you lose. What was most beautiful is gone; what was next most beautiful is, thank goodness, going—that, I think, is the monstrous description of the better part of your thought. Is it really your fault if the place makes you want so desperately to read history into everything?

You do that wherever you turn and wherever you look, and you do it, I should say, most of all at night. It comes to you there with longer knowledge, and with all deference to what flushes and shimmers, that the night is the real time. It perhaps even wouldn’t take much to make you award the palm to the nights of winter. This is certainly true for the form of progression that is most characteristic, for every question of departure and arrival by gondola. The little closed cabin of this perfect vehicle, the movement, the darkness and the plash, the indistinguishable swerves and twists, all the things you don’t see and all the things you do feel—each dim recognition and obscure arrest is a possible throb of your sense of being floated to your doom, even when the truth is simply and sociably that you are going out to tea. Nowhere else is anything as innocent so mysterious, nor anything as mysterious so pleasantly deterrent to protest. These are the moments when you are most daringly Venetian, most content to leave cheap trippers and other aliens the high light of the mid-lagoon and the pursuit of pink and gold. The splendid day is good enough for *them*; what is best for you is to stop at last, as you are now stopping, among clustered *pali* and softly-shifting poops and prows, at a great

flight of water-steps that play their admirable part in the general effect of a great entrance. The high doors stand open from them to the paved chamber of a basement tremendously tall and not vulgarly lighted, from which, in turn, mounts the slow stone staircase that draws you further on. The great point is, that if you are worthy of this impression at all, there isn't a single item of it of which the association isn't noble. Hold to it fast that there is no other such dignity of arrival as arrival by water. Hold to it that to float and slacken and gently bump, to creep out of the low, dark *felze* and make the few guided movements and find the strong crooked and offered arm, and then, beneath lighted palace-windows, pass up the few damp steps on the precautionary carpet—hold to it that these things constitute a preparation of which the only defect is that it may sometimes perhaps really prepare too much. It's so stately that what can come after?—it's so good in itself that what, upstairs, as we comparative vulgarians say, can be better? Hold to it, at any rate, that if a lady, in especial, scrambles out of a carriage, tumbles out of a cab, flops out of a tram-car, and hurtles, projectile-like, out of a "lightning-elevator," she alights from the Venetian conveyance as Cleopatra may have stepped from her barge. Upstairs—whatever may be yet in store for her—her entrance shall still advantageously enjoy the support most opposed to the "momentum" acquired. The beauty of the matter has been in the absence of all momentum—elsewhere so scientifically applied to us, from behind, by the terrible life of our day—and in the fact that, as the elements of slowness, the felicities of deliberation, doubtless thus all hang together, the last of calculable dangers is to enter a great Venetian room with a rush.

Not the least happy note, therefore, of the picture I am trying to frame is that there was absolutely no rushing; not only in the sense of a scramble over marble floors, but, by reason of something dissuasive and distributive in the very air of the place, a suggestion, under the fine old ceilings and among types of face and figure abounding in the unexpected, that here were many things to consider. Perhaps the simplest rendering of a scene into the depths of which there are good grounds of discretion for not sinking would be just this emphasis on the value of the unexpected for such occasions—with due qualification, naturally, of its degree. Unexpectedness pure and simple, it is needless to say, may easily endanger any social gathering, and I hasten to add moreover that the figures and faces I speak of were probably not in the least unexpected to each other. The stage they occupied was a stage of variety—Venice has ever been a garden of strange social flowers. It is only as reflected in the consciousness of the visitor from afar—brooding tourist even call him, or sharp-eyed bird on the branch—that I attempt to give you the little drama; beginning with the felicity that most appealed to him, the visible, unmistakable fact that he was the only representative of his class. The whole of the rest of the business was but what he saw and felt and fancied—what he was to remember and what he was to forget. Through it all, I may say distinctly, he clung to his great Venetian clue—the explanation of everything by the historic idea. It was a high historic house, with such a quantity of recorded past twinkling in the multitudinous candles that one grasped at the idea of something waning and displaced, and might even fondly and secretly nurse the conceit that what one was having was just the very last. Wasn't it certainly, for instance, no mere illusion that there is no appreciable future left for such manners—an urbanity so comprehensive, a form so transmitted, as those of such a hostess and such a host? The future is for a different conception of the graceful altogether—so far as it's for a conception of the graceful at all. Into that computation I shall not attempt to enter; but these representative products of an antique culture, at least, and one of which the secret seems more likely than not to be lost, were not common, nor indeed was any one else—in the circle to which the picture most insisted on restricting itself.

Neither, on the other hand, was anyone either very beautiful or very fresh: which was again, exactly, a precious "value" on an occasion that was to shine most, to the imagination, by the complexity of its references. Such old, old women with such old, old jewels; such ugly, ugly ones with such handsome, becoming names; such battered, fatigued gentlemen with such inscrutable decorations; such an absence of youth, for the most part, in either sex—of the pink and white, the "bud" of new worlds; such a general personal air, in fine, of being the worse for a good deal of wear in various old

ones. It was not a society—that was clear—in which little girls and boys set the tune; and there was that about it all that might well have cast a shadow on the path of even the most successful little girl. Yet also—let me not be rudely inexact—it was in honour of youth and freshness that we had all been convened. The *fiançailles* of the last—unless it were the last but one—unmarried daughter of the house had just been brought to a proper climax; the contract had been signed, the betrothal rounded off—I'm not sure that the civil marriage hadn't, that day, taken place. The occasion then had in fact the most charming of heroines and the most ingenuous of heroes, a young man, the latter, all happily suffused with a fair Austrian blush. The young lady had had, besides other more or less shining recent ancestors, a very famous paternal grandmother, who had played a great part in the political history of her time and whose portrait, in the taste and dress of 1830, was conspicuous in one of the rooms. The grand-daughter of this celebrity, of royal race, was strikingly like her and, by a fortunate stroke, had been habited, combed, curled in a manner exactly to reproduce the portrait. These things were charming and amusing, as indeed were several other things besides. The great Venetian beauty of our period was there, and nature had equipped the great Venetian beauty for her part with the properest sense of the suitable, or in any case with a splendid generosity—since on the ideally suitable *character* of so brave a human symbol who shall have the last word? This responsible agent was at all events the beauty in the world about whom probably, most, the absence of question (an absence never wholly propitious) would a little smugly and monotonously flourish: the one thing wanting to the interest she inspired was thus the possibility of ever discussing it. There were plenty of suggestive subjects round about, on the other hand, as to which the exchange of ideas would by no means necessarily have dropped. You profit to the full at such times by all the old voices, echoes, images—by that element of the history of Venice which represents all Europe as having at one time and another revelled or rested, asked for pleasure or for patience there; which gives you the place supremely as the refuge of endless strange secrets, broken fortunes and wounded hearts.

## II

There had been, on lines of further or different speculation, a young Englishman to luncheon, and the young Englishman had proved “sympathetic”; so that when it was a question afterwards of some of the more hidden treasures, the browner depths of the old churches, the case became one for mutual guidance and gratitude—for a small afternoon tour and the wait of a pair of friends in the warm little *campi*, at locked doors for which the nearest urchin had scurried off to fetch the keeper of the key. There are few brown depths to-day into which the light of the hotels doesn't shine, and few hidden treasures about which pages enough, doubtless, haven't already been printed: my business, accordingly, let me hasten to say, is not now with the fond renewal of any discovery—at least in the order of impressions most usual. Your discovery may be, for that matter, renewed every week; the only essential is the good luck—which a fair amount of practice has taught you to count upon—of not finding, for the particular occasion, other discoverers in the field. Then, in the quiet corner, with the closed door—then in the presence of the picture and of your companion's sensible emotion—not only the original happy moment, but everything else, is renewed. Yet once again it can all come back. The old custode, shuffling about in the dimness, jerks away, to make sure of his tip, the old curtain that isn't much more modern than the wonderful work itself. He does his best to create light where light can never be; but you have your practised groping gaze, and in guiding the young eyes of your less confident associate, moreover, you feel you possess the treasure. These are the refined pleasures that Venice has still to give, these odd happy passages of communication and response.

But the point of my reminiscence is that there were other communications that day, as there were certainly other responses. I have forgotten exactly what it was we were looking for—without much success—when we met the three Sisters. Nothing requires more care, as a long knowledge of Venice works in, than not to lose the useful faculty of getting lost. I had so successfully done my

best to preserve it that I could at that moment conscientiously profess an absence of any suspicion of where we might be. It proved enough that, wherever we were, we were where the three sisters found us. This was on a little bridge near a big campo, and a part of the charm of the matter was the theory that it was very much out of the way. They took us promptly in hand—they were only walking over to San Marco to match some coloured wool for the manufacture of such belated cushions as still bloom with purple and green in the long leisures of old palaces; and that mild errand could easily open a parenthesis. The obscure church we had feebly imagined we were looking for proved, if I am not mistaken, that of the sisters' parish; as to which I have but a confused recollection of a large grey void and of admiring for the first time a fine work of art of which I have now quite lost the identity. This was the effect of the charming beneficence of the three sisters, who presently were to give our adventure a turn in the emotion of which everything that had preceded seemed as nothing. It actually strikes me even as a little dim to have been told by them, as we all fared together, that a certain low, wide house, in a small square as to which I found myself without particular association, had been in the far-off time the residence of George Sand. And yet this was a fact that, though I could then only feel it must be for another day, would in a different connection have set me richly reconstructing.

Madame Sand's famous Venetian year has been of late immensely in the air—a tub of soiled linen which the muse of history, rolling her sleeves well up, has not even yet quite ceased energetically and publicly to wash. The house in question must have been the house to which the wonderful lady betook herself when, in 1834, after the dramatic exit of Alfred de Musset, she enjoyed that remarkable period of rest and refreshment with the so long silent, the but recently rediscovered, reported, extinguished, Doctor Pagello. As an old Sandist—not exactly indeed of the *première heure*, but of the fine high noon and golden afternoon of the great career—I had been, though I confess too inactively, curious as to a few points in the topography of the eminent adventure to which I here allude; but had never got beyond the little public fact, in itself always a bit of a thrill to the Sandist, that the present Hotel Danieli had been the scene of its first remarkable stages. I am not sure indeed that the curiosity I speak of has not at last, in my breast, yielded to another form of wonderment—truly to the rather rueful question of why we have so continued to concern ourselves, and why the fond observer of the footprints of genius is likely so to continue, with a body of discussion, neither in itself and in its day, nor in its preserved and attested records, at all positively edifying. The answer to such an inquiry would doubtless reward patience, but I fear we can now glance at its possibilities only long enough to say that interesting persons—so they be of a sufficiently approved and established interest—render in some degree interesting whatever happens to them, and give it an importance even when very little else (as in the case I refer to) may have operated to give it a dignity. Which is where I leave the issue of further identifications.

For the three sisters, in the kindest way in the world, had asked us if we already knew their sequestered home and whether, in case we didn't, we should be at all amused to see it. My own acquaintance with them, though not of recent origin, had hitherto lacked this enhancement, at which we both now grasped with the full instinct, indescribable enough, of what it was likely to give. But how, for that matter, either, can I find the right expression of what was to remain with us of this episode? It is the fault of the sad-eyed old witch of Venice that she so easily puts more into things that can pass under the common names that do for them elsewhere. Too much for a rough sketch was to be seen and felt in the home of the three sisters, and in the delightful and slightly pathetic deviation of their doing us so simply and freely the honours of it. What was most immediately marked was their resigned cosmopolite state, the effacement of old conventional lines by foreign contact and example; by the action, too, of causes full of a special interest, but not to be emphasised perhaps—granted indeed they be named at all—without a certain sadness of sympathy. If “style,” in Venice, sits among ruins, let us always lighten our tread when we pay her a visit.

Our steps were in fact, I am happy to think, almost soft enough for a death-chamber as we stood in the big, vague *sala* of the three sisters, spectators of their simplified state and their beautiful

blighted rooms, the memories, the portraits, the shrunken relics of nine Doges. If I wanted a first chapter it was here made to my hand; the painter of life and manners, as he glanced about, could only sigh—as he so frequently has to—over the vision of so much more truth than he can use. What on earth is the need to “invent,” in the midst of tragedy and comedy that never cease? Why, with the subject itself, all round, so inimitable, condemn the picture to the silliness of trying not to be aware of it? The charming lonely girls, carrying so simply their great name and fallen fortunes, the despoiled *decaduta* house, the unfailing Italian grace, the space so out of scale with actual needs, the absence of books, the presence of ennui, the sense of the length of the hours and the shortness of everything else—all this was a matter not only for a second chapter and a third, but for a whole volume, a *dénoûment* and a sequel.

This time, unmistakably, it *was* the last—Wordsworth’s stately “shade of that which once was great”; and it was *almost* as if our distinguished young friends had consented to pass away slowly in order to treat us to the vision. Ends are only ends in truth, for the painter of pictures, when they are more or less conscious and prolonged. One of the sisters had been to London, whence she had brought back the impression of having seen at the British Museum a room exclusively filled with books and documents devoted to the commemoration of her family. She must also then have encountered at the National Gallery the exquisite specimen of an early Venetian master in which one of her ancestors, then head of the State, kneels with so sweet a dignity before the Virgin and Child. She was perhaps old enough, none the less, to have seen this precious work taken down from the wall of the room in which we sat and—on terms so far too easy—carried away for ever; and not too young, at all events, to have been present, now and then, when her candid elders, enlightened too late as to what their sacrifice might really have done for them, looked at each other with the pale hush of the irreparable. We let ourselves note that these were matters to put a great deal of old, old history into sweet young Venetian faces.

### III

In Italy, if we come to that, this particular appearance is far from being only in the streets, where we are apt most to observe it—in countenances caught as we pass and in the objects marked by the guide-books with their respective stellar allowances. It is behind the walls of the houses that old, old history is thick and that the multiplied stars of Baedeker might often best find their application. The feast of St. John the Baptist is the feast of the year in Florence, and it seemed to me on that night that I could have scattered about me a handful of these signs. I had the pleasure of spending a couple of hours on a signal high terrace that overlooks the Arno, as well as in the galleries that open out to it, where I met more than ever the pleasant curious question of the disparity between the old conditions and the new manners. Make our manners, we moderns, as good as we can, there is still no getting over it that they are not good enough for many of the great places. This was one of those scenes, and its greatness came out to the full into the hot Florentine evening, in which the pink and golden fires of the pyrotechnics arranged on Ponte Carraja—the occasion of our assembly—lighted up the large issue. The “good people” beneath were a huge, hot, gentle, happy family; the fireworks on the bridge, kindling river as well as sky, were delicate and charming; the terrace connected the two wings that give bravery to the front of the palace, and the close-hung pictures in the rooms, open in a long series, offered to a lover of quiet perambulation an alternative hard to resist.

Wherever he stood—on the broad loggia, in the cluster of company, among bland ejaculations and liquefied ices, or in the presence of the mixed masters that led him from wall to wall—such a seeker for the spirit of each occasion could only turn it over that in the first place this was an intenser, finer little Florence than ever, and that in the second the testimony was again wonderful to former fashions and ideas. What did they do, in the other time, the time of so much smaller a society, smaller and fewer fortunes, more taste perhaps as to some particulars, but fewer tastes, at any rate, and fewer

habits and wants—what did they do with chambers so multitudinous and so vast? Put their “state” at its highest—and we know of many ways in which it must have broken down—how did they live in them without the aid of variety? How did they, in minor communities in which every one knew every one, and every one’s impression and effect had been long, as we say, discounted, find representation and emulation sufficiently amusing? Much of the charm of thinking of it, however, is doubtless that we are not able to say. This leaves us with the conviction that does them most honour: the old generations built and arranged greatly for the simple reason that they liked it, and they could bore themselves—to say nothing of each other, when it came to that—better in noble conditions than in mean ones.

It was not, I must add, of the far-away Florentine age that I most thought, but of periods more recent and of which the sound and beautiful house more directly spoke. If one had always been homesick for the Arno-side of the seventeenth and eighteenth centuries, here was a chance, and a better one than ever, to taste again of the cup. Many of the pictures—there was a charming quarter of an hour when I had them to myself—were bad enough to have passed for good in those delightful years. Shades of Grand-Dukes encompassed me—Dukes of the pleasant later sort who weren’t really grand. There was still the sense of having come too late—yet not too late, after all, for this glimpse and this dream. My business was to people the place—its own business had never been to save us the trouble of understanding it. And then the deepest spell of all was perhaps that just here I was supremely out of the way of the so terribly actual Florentine question. This, as all the world knows, is a battle-ground, to-day, in many journals, with all Italy practically pulling on one side and all England, America and Germany pulling on the other: I speak of course of the more or less articulate opinion. The “improvement,” the rectification of Florence is in the air, and the problem of the particular ways in which, given such desperately delicate cases, these matters should be understood. The little treasure-city is, if there ever was one, a delicate case—more delicate perhaps than any other in the world save that of our taking on ourselves to persuade the Italians that they mayn’t do as they like with their own. They so absolutely may that I profess I see no happy issue from the fight. It will take more tact than our combined tactful genius may at all probably muster to convince them that their own is, by an ingenious logic, much rather *ours*. It will take more subtlety still to muster for them that dazzling show of examples from which they may learn that what in general is “ours” shall appear to them as a rule a sacrifice to beauty and a triumph of taste. The situation, to the truly analytic mind, offers in short, to perfection, all the elements of despair; and I am afraid that if I hung back, at the Corsini palace, to woo illusions and invoke the irrelevant, it was because I could think, in the conditions, of no better way to meet the acute responsibility of the critic than just to shirk it.



## CASA ALVISI

Invited to “introduce” certain pages of cordial and faithful reminiscence from another hand,<sup>1</sup> in which a frankly predominant presence seems to live again, I undertook that office with an interest inevitably somewhat sad—so passed and gone to-day is so much of the life suggested. Those who fortunately knew Mrs. Bronson will read into her notes still more of it—more of her subject, more of herself too, and of many things—than she gives, and some may well even feel tempted to do for her what she has done here for her distinguished friend. In Venice, during a long period, for many pilgrims, Mrs. Arthur Bronson, originally of New York, was, so far as society, hospitality, a charming personal welcome were concerned, almost in sole possession; she had become there, with time, quite the prime representative of those private amenities which the Anglo-Saxon abroad is apt to miss just in proportion as the place visited is publicly wonderful, and in which he therefore finds a value twice as great as at home. Mrs. Bronson really earned in this way the gratitude of mingled generations and races. She sat for twenty years at the wide mouth, as it were, of the Grand Canal, holding out her hand, with endless good-nature, patience, charity, to all decently accredited petitioners, the incessant troop of those either bewilderedly making or fondly renewing acquaintance with the dazzling city.

Casa Alvisi is directly opposite the high, broad-based florid church of S. Maria della Salute—so directly that from the balcony over the water-entrance your eye, crossing the canal, seems to find the key-hole of the great door right in a line with it; and there was something in this position that for the time made all Venice-lovers think of the genial *padrona* as thus levying in the most convenient way the toll of curiosity and sympathy. Every one passed, every one was seen to pass, and few were those not seen to stop and to return. The most generous of hostesses died a year ago at Florence; her house knows her no more—it had ceased to do so for some time before her death; and the long, pleased procession—the charmed arrivals, the happy sojourns at anchor, the reluctant departures that made Ca’ Alvisi, as was currently said, a social *porto di mare*—is, for remembrance and regret, already a possession of ghosts; so that, on the spot, at present, the attention ruefully averts itself from the dear little old faded but once familiarly bright façade, overtaken at last by the comparatively vulgar uses that are doing their best to “paint out” in Venice, right and left, by staring signs and other vulgarities, the immemorial note of distinction. The house, in a city of palaces, was small, but the tenant clung to her perfect, her inclusive position—the one right place that gave her a better command, as it were, than a better house obtained by a harder compromise; not being fond, moreover, of spacious halls and massive treasures, but of compact and familiar rooms, in which her remarkable accumulation of minute and delicate Venetian objects could show. She adored—in the way of the Venetian, to which all her taste addressed itself—the small, the domestic and the exquisite; so that she would have given a Tintoretto or two, I think, without difficulty, for a cabinet of tiny gilded glasses or a dinner-service of the right old silver.

The general receptacle of these multiplied treasures played at any rate, through the years, the part of a friendly private-box at the constant operatic show, a box at the best point of the best tier, with the cushioned ledge of its front raking the whole scene and with its withdrawing rooms behind for more detached conversation; for easy—when not indeed slightly difficult—polyglot talk, artful *bibite*, artful cigarettes too, straight from the hand of the hostess, who could do all that belonged to a hostess, place people in relation and keep them so, take up and put down the topic, cause delicate tobacco and little gilded glasses to circulate, without ever leaving her sofa-cushions or intermitting her good-nature. She exercised in these conditions, with never a block, as we say in London, in the traffic, with never an admission, an acceptance of the least social complication, her positive genius

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<sup>1</sup> “Browning in Venice,” being Recollections of the late Katharine De Kay Bronson, with a Prefatory Note by H. J. (*Cornhill Magazine*, February, 1902).

for easy interest, easy sympathy, easy friendship. It was as if, at last, she had taken the human race at large, quite irrespective of geography, for her neighbours, with neighbourly relations as a matter of course. These things, on her part, had at all events the greater appearance of ease from their having found to their purpose—and as if the very air of Venice produced them—a cluster of forms so light and immediate, so pre-established by picturesque custom. The old bright tradition, the wonderful Venetian legend had appealed to her from the first, closing round her house and her well-plashed water-steps, where the waiting gondolas were thick, quite as if, actually, the ghost of the defunct Carnival—since I have spoken of ghosts—still played some haunting part.

Let me add, at the same time, that Mrs. Bronson's social facility, which was really her great refuge from importunity, a defence with serious thought and serious feeling quietly cherished behind it, had its discriminations as well as its inveteracies, and that the most marked of all these, perhaps, was her attachment to Robert Browning. Nothing in all her beneficent life had probably made her happier than to have found herself able to minister, each year, with the returning autumn, to his pleasure and comfort. Attached to Ca' Alvisi, on the land side, is a somewhat melancholy old section of a Giustiniani palace, which she had annexed to her own premises mainly for the purpose of placing it, in comfortable guise, at the service of her friends. She liked, as she professed, when they were the real thing, to have them under her hand; and here succeeded each other, through the years, the company of the privileged and the more closely domesticated, who liked, harmlessly, to distinguish between themselves and outsiders. Among visitors partaking of this pleasant provision Mr. Browning was of course easily first. But I must leave her own pen to show him as her best years knew him. The point was, meanwhile, that if her charity was great even for the outsider, this was by reason of the inner essence of it—her perfect tenderness for Venice, which she always recognised as a link. That was the true principle of fusion, the key to communication. She communicated in proportion—little or much, measuring it as she felt people more responsive or less so; and she expressed herself, or in other words her full affection for the place, only to those who had most of the same sentiment. The rich and interesting form in which she found it in Browning may well be imagined—together with the quite independent quantity of the genial at large that she also found; but I am not sure that his favour was not primarily based on his paid tribute of such things as “Two in a Gondola” and “A Toccata of Galuppi.” He had more ineffaceably than anyone recorded his initiation from of old.

She was thus, all round, supremely faithful; yet it was perhaps after all with the very small folk, those to the manner born, that she made the easiest terms. She loved, she had from the first enthusiastically adopted, the engaging Venetian people, whose virtues she found touching and their infirmities but such as appeal mainly to the sense of humour and the love of anecdote; and she befriended and admired, she studied and spoiled them. There must have been a multitude of whom it would scarce be too much to say that her long residence among them was their settled golden age. When I consider that they have lost her now I fairly wonder to what shifts they have been put and how long they may not have to wait for such another messenger of Providence. She cultivated their dialect, she renewed their boats, she piously relighted—at the top of the tide-washed *pali* of *traghetto* or lagoon—the neglected lamp of the tutelary *Madonna*; she took cognisance of the wives, the children, the accidents, the troubles, as to which she became, perceptibly, the most prompt, the established remedy. On lines where the amusement was happily less one-sided she put together in dialect many short comedies, dramatic proverbs, which, with one of her drawing-rooms permanently arranged as a charming diminutive theatre, she caused to be performed by the young persons of her circle—often, when the case lent itself, by the wonderful small offspring of humbler friends, children of the Venetian lower class, whose aptitude, teachability, drollery, were her constant delight. It was certainly true that an impression of Venice as humanly sweet might easily found itself on the frankness and quickness and amiability of these little people. They were at least so much to the good; for the philosophy of their patroness was as Venetian as everything else; helping her to accept experience without bitterness and to remain fresh, even in the fatigue which finally overtook her, for pleasant

surprises and proved sincerities. She was herself sincere to the last for the place of her predilection; inasmuch as though she had arranged herself, in the later time—and largely for the love of “Pippa Passes”—an alternative refuge at Asolo, she absented herself from Venice with continuity only under coercion of illness.

At Asolo, periodically, the link with Browning was more confirmed than weakened, and there, in old Venetian territory, and with the invasion of visitors comparatively checked, her preferentially small house became again a setting for the pleasure of talk and the sense of Italy. It contained again its own small treasures, all in the pleasant key of the homelier Venetian spirit. The plain beneath it stretched away like a purple sea from the lower cliffs of the hills, and the white *campanili* of the villages, as one was perpetually saying, showed on the expanse like scattered sails of ships. The rumbling carriage, the old-time, rattling, red-velveted carriage of provincial, rural Italy, delightful and quaint, did the office of the gondola; to Bassano, to Treviso, to high-walled Castelfranco, all pink and gold, the home of the great Giorgione. Here also memories cluster; but it is in Venice again that her vanished presence is most felt, for there, in the real, or certainly the finer, the more sifted Cosmopolis, it falls into its place among the others evoked, those of the past seekers of poetry and dispensers of romance. It is a fact that almost every one interesting, appealing, melancholy, memorable, odd, seems at one time or another, after many days and much life, to have gravitated to Venice by a happy instinct, settling in it and treating it, cherishing it, as a sort of repository of consolations; all of which to-day, for the conscious mind, is mixed with its air and constitutes its unwritten history. The deposed, the defeated, the disenchanted, the wounded, or even only the bored, have seemed to find there something that no other place could give. But such people came for themselves, as we seem to see them—only with the egotism of their grievances and the vanity of their hopes. Mrs. Bronson’s case was beautifully different—she had come altogether for others.

## FROM CHAMBÉRY TO MILAN

Your truly sentimental tourist will never take it from any occasion that there is absolutely nothing for him, and it was at Chambéry—but four hours from Geneva—that I accepted the situation and decided there might be mysterious delights in entering Italy by a whizz through an eight-mile tunnel, even as a bullet through the bore of a gun. I found my reward in the Savoyard landscape, which greets you betimes with the smile of anticipation. If it is not so Italian as Italy it is at least more Italian than anything *but* Italy—more Italian, too, I should think, than can seem natural and proper to the swarming red-legged soldiery who so publicly proclaim it of the empire of M. Thiers. The light and the complexion of things had to my eyes not a little of that mollified depth last loved by them rather further on. It was simply perhaps that the weather was hot and the mountains drowsing in that iridescent haze that I have seen nearer home than at Chambéry. But the vegetation, assuredly, had an all but Transalpine twist and curl, and the classic wayside tangle of corn and vines left nothing to be desired in the line of careless grace. Chambéry as a town, however, constitutes no foretaste of the monumental cities. There is shabbiness and shabbiness, the fond critic of such things will tell you; and that of the ancient capital of Savoy lacks style. I found a better pastime, however, than strolling through the dark dull streets in quest of effects that were not forthcoming. The first urchin you meet will show you the way to Les Charmettes and the Maison Jean-Jacques. A very pleasant way it becomes as soon as it leaves the town—a winding, climbing by-road, bordered with such a tall and sturdy hedge as to give it the air of an English lane—if you can fancy an English lane introducing you to the haunts of a Madame de Warens.

The house that formerly sheltered this lady's singular ménage stands on a hillside above the road, which a rapid path connects with the little grass-grown terrace before it. It is a small shabby, homely dwelling, with a certain reputable solidity, however, and more of internal spaciousness than of outside promise. The place is shown by an elderly competent dame who points out the very few surviving objects which you may touch with the reflection—complacent in whatsoever degree suits you—that they have known the familiarity of Rousseau's hand. It was presumably a meagrely-appointed house, and I wondered that on such scanty features so much expression should linger. But the structure has an ancient ponderosity, and the dust of the eighteenth century seems to lie on its worm-eaten floors, to cling to the faded old *papiers à ramages* on the walls and to lodge in the crevices of the brown wooden ceilings. Madame de Warens's bed remains, with the narrow couch of Jean-Jacques as well, his little warped and cracked yellow spinet, and a battered, turnip-shaped silver timepiece, engraved with its master's name—its primitive tick as extinct as his passionate heart-beats. It cost me, I confess, a somewhat pitying acceleration of my own to see this intimately personal relic of the *genius loci*—for it had dwelt; in his waistcoat-pocket, than which there is hardly a material point in space nearer to a man's consciousness—tossed so the dog's-eared visitors' record or *livre de cuisine* recently denounced by Madame George Sand. In fact the place generally, in so far as some faint ghostly presence of its famous inmates seems to linger there, is by no means exhilarating. Coppet and Ferney tell, if not of pure happiness, at least of prosperity and, honour, wealth and success. But Les Charmettes is haunted by ghosts unclean and forlorn. The place tells of poverty, perversity, distress. A good deal of clever modern talent in France has been employed in touching up the episode of which it was the scene and tricking it out in idyllic love-knots. But as I stood on the charming terrace I have mentioned—a little jewel of a terrace, with grassy flags and a mossy parapet, and an admirable view of great swelling violet hills—stood there reminded how much sweeter Nature is than man, the story looked rather wan and unlovely beneath these literary decorations, and I could pay it no livelier homage than is implied in perfect pity. Hero and heroine have become too much creatures of history to take up attitudes as part of any poetry. But, not to moralise too sternly for a tourist between trains, I should add that, as an illustration, to be inserted mentally in the text of the "Confessions," a glimpse of Les Charmettes

is pleasant enough. It completes the rare charm of good autobiography to behold with one's eyes the faded and battered background of the story; and Rousseau's narrative is so incomparably vivid and forcible that the sordid little house at Chambéry seems of a hardly deeper shade of reality than so many other passages of his projected truth.

If I spent an hour at Les Charmettes, fumbling thus helplessly with the past, I recognised on the morrow how strongly the Mont Cenis Tunnel smells of the time to come. As I passed along the Saint-Gothard highway a couple of months since, I perceived, half up the Swiss ascent, a group of navvies at work in a gorge beneath the road. They had laid bare a broad surface of granite and had punched in the centre of it a round black cavity, of about the dimensions, as it seemed to me, of a soup-plate. This was to attain its perfect development some eight years hence. The Mont Cenis may therefore be held to have set a fashion which will be followed till the highest Himalaya is but the ornamental apex or snow-capped gable-tip of some resounding fuliginous corridor. The tunnel differs but in length from other tunnels; you spend half an hour in it. But you whirl out into the blest peninsula, and as you look back seem to see the mighty mass shrug its shoulders over the line, the mere turn of a dreaming giant in his sleep. The tunnel is certainly not a poetic object, out there is no perfection without its beauty; and as you measure the long rugged outline of the pyramid of which it forms the base you accept it as the perfection of a short cut. Twenty-four hours from Paris to Turin is speed for the times—speed which may content us, at any rate, until expansive Berlin has succeeded in placing itself at thirty-six from Milan.

To enter Turin then of a lovely August afternoon was to find a city of arcades, of pink and yellow stucco, of innumerable cafes, of blue-legged officers, of ladies draped in the North-Italian mantilla. An old friend of Italy coming back to her finds an easy waking for dormant memories. Every object is a reminder and every reminder a thrill. Half an hour after my arrival, as I stood at my window, which overhung the great square, I found the scene, within and without, a rough epitome of every pleasure and every impression I had formerly gathered from Italy: the balcony and the Venetian-blind, the cool floor of speckled concrete, the lavish delusions of frescoed wall and ceiling, the broad divan framed for the noonday siesta, the massive medieval Castello in mid-piazza, with its shabby rear and its pompous Palladian front, the brick campaniles beyond, the milder, yellower light, the range of colour, the suggestion of sound. Later, beneath the arcades, I found many an old acquaintance: beautiful officers, resplendent, slow-strolling, contemplative of female beauty; civil and peaceful dandies, hardly less gorgeous, with that religious faith in moustache and shirt-front which distinguishes the *belle jeunesse of Italy*; ladies with heads artfully shawled in Spanish-looking lace, but with too little art—or too much nature at least—in the region of the bodice; well-conditioned young *abbati* with neatly drawn stockings. These indeed are not objects of first-rate interest, and with such Turin is rather meagrely furnished. It has no architecture, no churches, no monuments, no romantic street-scenery. It has the great votive temple of the Superga, which stands on a high hilltop above the city, gazing across at Monte Rosa and lifting its own fine dome against the sky with no contemptible art. But when you have seen the Superga from the quay beside the Po, a skein of a few yellow threads in August, despite its frequent habit of rising high and running wild, and said to yourself that in architecture position is half the battle, you have nothing left to visit but the Museum of pictures. The Turin Gallery, which is large and well arranged, is the fortunate owner of three or four masterpieces: a couple of magnificent Vandycks and a couple of Paul Veroneses; the latter a Queen of Sheba and a Feast of the House of Levi—the usual splendid combination of brocades, grandees and marble colonnades dividing those skies *de turquoise malade* to which Théophile Gautier is fond of alluding. The Veroneses are fine, but with Venice in prospect the traveller feels at liberty to keep his best attention in reserve. If, however, he has the proper relish for Vandyck, let him linger long and fondly here; for that admiration will never be more potently stirred than by the adorable group of the three little royal highnesses, sons and the daughter of Charles I. All the purity of childhood is here, and all its soft solidity of structure, rounded tenderly beneath the spangled satin and contrasted

charmingly with the pompous rigidity. Clad respectively in crimson, white and blue, these small scions stand up in their ruffs and fardingales in dimpled serenity, squaring their infantine stomachers at the spectator with an innocence, a dignity, a delightful grotesqueness, which make the picture a thing of close truth as well as of fine decorum. You might kiss their hands, but you certainly would think twice before pinching their cheeks—provocative as they are of this tribute of admiration—and would altogether lack presumption to lift them off the ground or the higher level or dais on which they stand so sturdily planted by right of birth. There is something inimitable in the paternal gallantry with which the painter has touched off the young lady. She was a princess, yet she was a baby, and he has contrived, we let ourselves fancy, to interweave an intimation that she was a creature whom, in her teens, the lucklessly smitten—even as he was prematurely—must vainly sigh for. Though the work is a masterpiece of execution its merits under this head may be emulated, at a distance; the lovely modulations of colour in the three contrasted and harmonised little satin petticoats, the solidity of the little heads, in spite of all their prettiness, the happy, unexaggerated squareness and maturity of *pose*

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