

**GEORGE
MEREDITH**

VITTORIA,
VOLUME 7

George Meredith
Vittoria. Volume 7

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Vittoria – Volume 7:

Содержание

CHAPTER XXXIII	4
CHAPTER XXXIV	20
CHAPTER XXXV	31
Конец ознакомительного фрагмента.	33

George Meredith

Vittoria – Volume 7

CHAPTER XXXIII

EPISODES OF THE REVOLT AND THE WAR COUNT KARL LENKENSTEIN —THE STORY OF THE GUIDASCARPI—THE VICTORY OF THE VOLUNTEERS

The smoke of a pistol-shot thinned away while there was yet silence.

"It is a saving of six charges of Austrian ammunition," said Pericles.

Vittoria stared at the scene, losing faith in her eyesight. She could in fact see no distinct thing beyond what appeared as an illuminated copper medallion, held at a great distance from her, with a dead man and a towering female figure stamped on it.

The events following were like a rush of water on her senses. There was fighting up the street of the village, and a struggle in

the space where Rinaldo had fallen; successive yellowish shots under the rising moonlight, cries from Italian lips, quick words of command from German in Italian, and one sturdy bull's roar of a voice that called across the tumult to the Austro-Italian soldiery, "Venite fratelli!—come, brothers, come under our banner!" She heard "Rinaldo!" called.

This was a second attack of the volunteers for the rescue of their captured comrades. They fought more desperately than on the hill outside the village: they fought with steel. Shot enfiladed them; yet they bore forward in a scattered body up to that spot where Rinaldo lay, shouting for him. There they turned,—they fled.

Then there was a perfect stillness, succeeding the strife as quickly,

Vittoria thought, as a breath yielded succeeds a breath taken. She accused the heavens of injustice.

Pericles, prostrate on the floor, moaned that he was wounded. She said,

"Bleed to death!"

"It is my soul, it is my soul is wounded for you, Sandra."

"Dreadful craven man!" she muttered.

"When my soul is shaking for your safety, Sandra Belloni!" Pericles turned his ear up. "For myself—not; it is for you, for you."

Assured of the cessation of arms by delicious silence he jumped to his feet.

"Ah! brutes to fight. It is 'immonde;' it is unnatural!"

He tapped his finger on the walls for marks of shot, and discovered a shot-hole in the wood-work, that had passed an arm's length above her head, into which he thrust his finger in an intense speculative meditation, shifting eyes from it to her, and throwing them aloft.

He was summoned to the presence of Count Karl, with whom he found Captain Weisspriess, Wilfrid, and officers of jagers and the Italian battalion. Barto Rizzo's wife was in a corner of the room. Weisspriess met him with a very civil greeting, and introduced him to Count Karl, who begged him to thank Vittoria for the aid she had afforded to General Schoneck's emissary in crossing the Piedmontese lines. He spoke in Italian. He agreed to conduct Pericles to a point on the route of his march, where Pericles and his precious prima donna—"our very good friend," he said, jovially—could escape the risk of unpleasant mishaps, and arrive at Trent and cities of peace by easy stages. He was marching for the neighbourhood of Vicenza.

A little before dawn Vittoria came down to the carriage. Count Karl stood at the door to hand her in. He was young and handsome, with a soft flowing blonde moustache and pleasant eyes, a contrast to his brother Count Lenkenstein. He repeated his thanks to her, which Pericles had not delivered; he informed her that she was by no means a prisoner, and was simply under the guardianship of friends—"though perhaps, signorina, you will not esteem this gentleman to be one of your friends."

He pointed to Weisspriess. The officer bowed, but kept aloof. Vittoria perceived a singular change in him: he had become pale and sedate. "Poor fellow! he has had his dose," Count Karl said. "He is, I beg to assure you, one of your most vehement admirers."

A piece of her property that flushed her with recollections, yet made her grateful, was presently handed to her, though not in her old enemy's presence, by a soldier. It was the silver-hilted dagger, Carlo's precious gift, of which Weisspriess had taken possession in the mountain-pass over the vale of Meran, when he fought the duel with Angelo. Whether intended as a peace-offering, or as a simple restitution, it helped Vittoria to believe that Weisspriess was no longer the man he had been.

The march was ready, but Barto Rizzo's wife refused to move a foot. The officers consulted. She, was brought before them. The soldiers swore with jesting oaths that she had been carefully searched for weapons, and only wanted a whipping. "She must have it," said Weisspriess. Vittoria entreated that she might have a place beside her in the carriage. "It is more than I would have asked of you; but if you are not afraid of her," said Count Karl, with an apologetic shrug.

Her heart beat fast when she found herself alone with the terrible woman.

Till then she had never seen a tragic face. Compared with this tawny colourlessness, this evil brow, this shut mouth, Laura, even on the battle-field, looked harmless. It was like the face of a dead savage. The eyeballs were full on Vittoria, as if they dashed at an

obstacle, not embraced an image. In proportion as they seemed to widen about her, Vittoria shrank. The whole woman was blood to her gaze.

When she was capable of speaking, she said entreatingly:
"I knew his brother."

Not a sign of life was given in reply.

Companionship with this ghost of broad daylight made the flattering

Tyrolese feathers at both windows a welcome sight.

Precautions had been taken to bind the woman's arms. Vittoria offered to loosen the cords, but she dared not touch her without a mark of assent.

"I know Angelo Guidascarpi, Rinaldo's brother," she spoke again.

The woman's nostrils bent inward, as when the breath we draw is keen as a sword to the heart. Vittoria was compelled to look away from her.

At the mid-day halt Count Karl deigned to justify to her his intended execution of Rinaldo—the accomplice in the slaying of his brother Count Paula. He was evidently eager to obtain her good opinion of the Austrian military. "But for this miserable spirit of hatred against us," he said, "I should have espoused an Italian lady;" and he asked, "Why not? For that matter, in all but blood we Lenkensteins are half Italian, except when Italy menaces the empire. Can you blame us for then drawing the sword in earnest?"

He proffered his version of the death of Count Paul. She kept her own silent in her bosom.

Clelia Guidascarpì, according to his statement, had first been slain by her brothers. Vittoria believed that Clelia had voluntarily submitted to death and died by her own hand. She was betrothed to an Italian nobleman of Bologna, the friend of the brothers. They had arranged the marriage; she accepted the betrothal. "She loved my brother, poor thing!" said Count Karl. "She concealed it, and naturally. How could she take a couple of wolves into her confidence? If she had told the pair of ruffians that she was plighted to an Austrian, they would have quieted her at an earlier period. A woman! a girl—signorina! The intolerable cowardice amazes me. It amazes me that you or anyone can uphold the character of such brutes. And when she was dead they lured my brother to the house and slew him; fell upon him with daggers, stretched him at the foot of her coffin, and then—what then?—ran! ran for their lives. One has gone to his account. We shall come across the other. He is among that volunteer party which attacked us yesterday. The body was carried off by them; it is sufficient testimony that Angelo Guidascarpì is in the neighbourhood. I should be hunting him now but that I am under orders to march South-east."

The story, as Vittoria knew it, had a different, though yet a dreadful, colour.

"I could have hanged Rinaldo," Count Karl said further. "I suppose the rascals feared I should use my right, and that is why

they sent their mad baggage of a woman to spare any damage to the family pride. If I had been a man to enjoy vengeance, the rope would have swung for him. In spite of provocation, I shall simply shoot the other; I pledge my word to it. They shall be paid in coin. I demand no interest."

Weisspriess prudently avoided her. Wilfrid held aloof. She sat in garden shade till the bugle sounded. Tyrolese and Italian soldiers were gibing at her haggard companion when she entered the carriage. Fronting this dumb creature once more, Vittoria thought of the story of the brothers. She felt herself reading it from the very page. The woman looked that evil star incarnate which Laura said they were born under.

This is in brief the story of the Guidascari.

They were the offspring of a Bolognese noble house, neither wealthy nor poor. In her early womanhood, Clelia was left to the care of her brothers. She declined the guardianship of Countess Ammiani because of her love for them; and the three, with their passion of hatred to the Austrians inherited from father and mother, schemed in concert to throw off the Austrian yoke. Clelia had soft features of no great mark; by her colouring she was beautiful, being dark along the eyebrows, with dark eyes, and a surpassing richness of Venetian hair. Bologna and Venice were married in her aspect. Her brothers conceived her to possess such force of mind that they held no secrets from her. They did not know that the heart of their sister was struggling with an image of Power when she uttered hatred of it. She was in truth a woman

of a soft heart, with a most impressionable imagination.

There were many suitors for the hand of Clelia Guidascarpi, though her dowry was not the portion of a fat estate. Her old nurse counselled the brothers that they should consent to her taking a husband. They fulfilled this duty as one that must be done, and she became sorrowfully the betrothed of a nobleman of Bologna; from which hour she had no cheerfulness. The brothers quitted Bologna for Venice, where there was the bed of a conspiracy. On their return they were shaken by rumours of their sister's misconduct. An Austrian name was allied to hers in busy mouths. A lady, their distant relative, whose fame was light, had withdrawn her from the silent house, and made display of her. Since she had seen more than an Italian girl should see, the brothers proposed to the nobleman her betrothed to break the treaty; but he was of a mind to hurry on the marriage, and recollecting now that she was but a woman, the brothers fixed a day for her espousals, tenderly, without reproach. She had the choice of taking the vows or surrendering her hand. Her old nurse prayed for the day of her espousals to come with a quicker step.

One night she surprised Count Paul Lenkenstein at Clelia's window. Rinaldo was in the garden below. He moved to the shadow of a cypress, and was seen moving by the old nurse. The lover took the single kiss he had come for, was led through the chamber, and passed unchallenged into the street. Clelia sat between locked doors and darkened windows, feeling colder to the brothers she had been reared with than to all other men

upon the earth. They sent for her after a lapse of hours. Her old nurse was kneeling at their feet. Rinaldo asked for the name of her lover. She answered with it. Angelo said, "It will be better for you to die: but if you cannot do so easy a thing as that, prepare widow's garments." They forced her to write three words to Count Paul, calling him to her window at midnight. Rinaldo fetched a priest: Angelo laid out two swords. An hour before the midnight, Clelia's old nurse raised the house with her cries. Clelia was stretched dead in her chamber. The brothers kissed her in turn, and sat, one at her head, one at her feet. At midnight her lover stood among them. He was gravely saluted, and bidden to look upon the dead body. Angelo said to him, "Had she lived you should have wedded her hand. She is gone of her own free choice, and one of us follows her." With the sweat of anguish on his forehead, Count Paul drew sword. The window was barred; six male domestics of the household held high lights in the chamber; the priest knelt beside one corpse, awaiting the other.

Vittoria's imagination could not go beyond that scene, but she looked out on the brother of the slain youth with great pity, and with a strange curiosity. The example given by Clelia of the possible love of an Italian girl for the white uniform, set her thinking whether so monstrous a fact could ever be doubled in this world. "Could it happen to me?" she asked herself, and smiled, as she half-fashioned the words on her lips, "It is a pretty uniform."

Her reverie was broken by a hiss of "Traitor!" from the

woman opposite.

She coloured guiltily, tried to speak, and sat trembling. A divination of intense hatred had perhaps read the thought within her breast: or it was a mere outburst of hate. The woman's face was like the wearing away of smoke from a spot whence shot has issued. Vittoria walked for the remainder of the day. That fearful companion oppressed her. She felt that one who followed armies should be cast in such a frame, and now desired with all her heart to render full obedience to Carlo, and abide in Brescia, or even in Milan—a city she thought of shyly.

The march was hurried to the slopes of the Vicentino, for enemies were thick in this district. Pericles refused to quit the soldiers, though Count Karl used persuasion. The young nobleman said to Vittoria, "Be on your guard when you meet my sister Anna. I tell you, we can be as revengeful as any of you: but you will exonerate me. I do my duty; I seek to do no more."

At an inn that they reached toward evening she saw the innkeeper shoot a little ball of paper at an Italian corporal, who put his foot on it and picked it up. The soldier subsequently passed through the ranks of his comrades, gathering winks and grins. They were to have rested at the inn, but Count Karl was warned by scouts, which was sufficient to make Pericles cling to him in avoidance of the volunteers, of whom mainly he was in terror. He looked ague-stricken. He would not listen to her, or to reason in any shape. "I am on the sea—shall I trust a boat? I stick to a ship," he said. The soldiers marched till midnight.

It was arranged that the carriage should strike off for Schio at dawn. The soldiers bivouacked on the slope of one of the low undulations falling to the Vicentino plain. Vittoria spread her cloak, and lay under bare sky, not suffering the woman to be ejected from the carriage. Hitherto Luigi had avoided her. Under pretence of doubling Count Karl's cloak as a pillow for her head, he whispered, "If the signorina hears shots let her lie on the ground flat as a sheet." The peacefulness surrounding her precluded alarm. There was brilliant moonlight, and the host of stars, all dim; and first they beckoned her up to come away from trouble, and then, through long gazing, she had the fancy that they bent and swam about her, making her feel that she lay in the hollows of a warm hushed sea. She wished for her lover.

Men and officers were lying at a stone's-throw distant. The Tyrolese had lit a fire for cooking purposes, by which four of them stood, and, lifting hands, sang one of their mountain songs, that seemed to her to spring like clear water into air, and fall wavering as a feather falls, or the light about a stone in water. It lulled her to a half-sleep, during which she fancied hearing a broad imitation of a cat's-call from the mountains, that was answered out of the camp, and a talk of officers arose in connection with the response, and subsided. The carriage was in the shadows of the fire. In a little while Luigi and the driver began putting the horses to, and she saw Count Karl and Weisspriess go up to Luigi, who declared loudly that it was time. The woman inside was aroused. Weisspriess helped to drag her out. Luigi

kept making much noise, and apologized for it by saying that he desired to awaken his master, who was stretched in a secure circle among the Tyrolese. Presently Vittoria beheld the woman's arms thrown out free; the next minute they were around the body of Weisspriess, and a shrewd cry issued from Count Karl. Shots rang from the outposts; the Tyrolese sprang to arms; "Sandra!" was shouted by Pericles; and once more she heard the 'Venite fratelli!' of the bull's voice, and a stream of volunteers dashed at the Tyrolese with sword and dagger and bayonet. The Austro-Italians stood in a crescent line—the ominous form of incipient military insubordination. Their officers stormed at them, and called for Count Karl and for Weisspriess. The latter replied like a man stifling, but Count Karl's voice was silent.

"Weisspriess! here, to me!" the captain sang out in Italian.

"Ammiani! here, to me!" was replied.

Vittoria struck her hands together in electrical gladness at her lover's voice and name. It rang most cheerfully. Her home was in the conflict where her lover fought, and she muttered with ecstasy, "We have met! we have met!" The sound of the keen steel, so exciting to dream of, paralyzed her nerves in a way that powder, more terrible for a woman's imagination, would not have done, and she could only feebly advance. It was a spacious moonlight, but the moonlight appeared to have got of a brassy hue to her eyes, though the sparkle of the steel was white; and she felt too, and wondered at it, that the cries and the noise went to her throat, as if threatening to choke her. Very soon she found

herself standing there, watching for the issue of the strife, almost as dead as a weight in scales, incapable of clear vision.

Matched against the Tyrolese alone, the volunteers had an equal fight in point of numbers, and the advantage of possessing a leader; for Count Karl was down, and Weisspriess was still entangled in the woman's arms. When at last Wilfrid got him free, the unsupported Tyrolese were giving ground before Carlo Ammiani and his followers. These fought with stern fury, keeping close up to their enemy, rarely shouting. They presented something like the line of a classic bow, with its arrow-head; while the Tyrolese were huddled in groups, and clubbed at them, and fell back for space, and ultimately crashed upon their betraying brothers in arms, swinging rifles and flying. The Austro-Italians rang out a Viva for Italy, and let them fly: they were swept from the scene.

Vittoria heard her lover addressing his followers. Then he and Angelo stood over Count Karl, whom she had forgotten. Angelo ran up to her, but gave place the moment Carlo came; and Carlo drew her by the hand swiftly to an obscure bend of the rolling ground, and stuck his sword in the earth, and there put his arms round her and held her fast.

"Obey me now," were his first words.

"Yes," she answered.

He was harsh of eye and tongue, not like the gentle youth she had been torn from at the door of La Scala.

"Return; make your way to Brescia. My mother is in Brescia.

Milan is hateful. I throw myself into Vicenza. Can I trust you to obey?"

"Carlo, what evil have you heard of me?"

"I listen to no tales."

"Let me follow you to Vicenza and be your handmaid, my beloved."

"Say that you obey."

"I have said it."

He seemed to shut her in his heart, so closely was she enfolded.

"Since La Scala," she murmured; and he bent his lips to her ear, whispering, "Not one thought of another woman! and never till I die."

"And I only of you, Carlo, and for you, my lover, my lover!"

"You love me absolutely?"

"I belong to you."

"I could be a coward and pray for life to live to hear you say it."

"I feel I breathe another life when you are away from me."

"You belong to me; you are my own?"

"You take my voice, beloved."

"And when I claim you, I am to have you?"

"Am I not in your hands?"

"The very instant I make my claim you will say yes?"

"I shall not have strength for more than to nod."

Carlo shuddered at the delicious image of her weakness.

"My Sandra! Vittoria, my soul! my bride!"

"O my Carlo! Do you go to Vicenza? And did you know I was

among these people?"

"You will hear everything from little Leone Rufo, who is wounded and accompanies you to Brescia. Speak of nothing. Speak my name, and look at me. I deserve two minutes of blessedness."

"Ah! my dearest, if I am sweet to you, you might have many!"

"No; they begin to hum a reproach at me already, for I must be marching. Vicenza will soon bubble on a fire, I suspect. Comfort my mother; she wants a young heart at her elbow. If she is alone, she feeds on every rumour; other women scatter in emotions what poisons her. And when my bride is with her, I am between them."

"Yes, Carlo, I will go," said Vittoria, seeing her duty at last through tenderness.

Carlo sprang from her side to meet Angelo, with whom he exchanged some quick words. The bugle was sounding, and Barto Rizzo audible. Luigi came to, her, ruefully announcing that the volunteers had sacked the carriage behaved worse than the Austrians; and that his padrone, the signor Antonio-Pericles, was off like a gossamer. Angelo induced her to remain on the spot where she stood till the carriage was seen on the Schio road, when he led her to it, saying that Carlo had serious work to do. Count Karl Lenkenstein was lying in the carriage, supported by Wilfrid and by young Leone Rufo, who sat laughing, with one eye under a cross-bandage and an arm slung in a handkerchief. Vittoria desired to wait that she might see her lover once more; but Angelo entreated her that she should depart, too earnestly to

leave her in doubt of there being good reason for it and for her lover's absence. He pointed to Wilfrid: "Barto Rizzo captured this man; Carlo has released him. Take him with you to attend on his superior officer." She drew Angelo's observation to the first morning colours over the peaks. He looked up, and she knew that he remembered that morning of their flight from the inn. Perhaps he then had the image of his brother in his mind, for the colours seemed to be plucking at his heart, and he said, "I have lost him."

"God help you, my friend!" said Vittoria, her throat choking.

Angelo pointed at the insensible nobleman: "These live. I do not grudge him his breath or his chances; but why should these men take so much killing? Weisspriess has risen, as though I struck the blow of a babe. But we one shot does for us! Nevertheless, signorina," Angelo smiled firmly, "I complain of nothing while we march forward."

He kissed his hand to her, and turned back to his troop. The carriage was soon under the shadows of the mountains.

CHAPTER XXXIV

EPISODES OF THE REVOLT AND THE WAR

THE DEEDS OF BARTO RIZZO —THE MEETING AT ROVEREDO

At Schio there was no medical attendance to be obtained for Count Karl, and he begged so piteously to be taken on to Roveredo, that, on his promising to give Leone Rufo a pass, Vittoria decided to work her way round to Brescia by the Alpine route. She supposed Pericles to have gone off among the Tyrolese, and wished in her heart that Wilfrid had gone likewise, for he continued to wear that look of sad stupefaction which was the harshest reproach to her. Leone was unconquerably gay in spite of his wounds. He narrated the doings of the volunteers, with proud eulogies of Carlo Ammiani's gallant leadership; but the devices of Barto Rizzo appeared to have struck his imagination most. "He is positively a cat—a great cat," Leone said. "He can run a day; he can fast a week; he can climb a house; he can drop from a crag; and he never lets go his hold. If he says a thing to his wife, she goes true as a bullet to the mark. The two make a complete piece of artillery. We are all for Barto, though our captain Carlo is often enraged with him. But there's

no getting on without him. We have found that."

Rinaldo and Angelo Guidascarpì and Barto Rizzo had done many daring feats. They had first, heading about a couple of dozen out of a force of sixty, endeavoured to surprise the fortress Rocca d'Anfo in Lake Idro—an insane enterprise that touched on success, and would have been an achievement had all the men who followed them been made of the same desperate stuff. Beaten off, they escaped up the Val di Ledro, and secretly entered Trent, where they hoped to spread revolt, but the Austrian commandant knew what a quantity of dry wood was in the city, and stamped his heel on sparks. A revolt was prepared notwithstanding the proclamation of imprisonment and death. Barto undertook to lead a troop against the Buon Consiglio barracks, while Angelo and Rinaldo cleared the ramparts. It chanced, whether from treachery or extra-vigilance was unknown, that the troops paid domiciliary visits an hour before the intended outbreak, and the three were left to accomplish their task alone. They remained in the city several days, hunted from house to house, and finally they were brought to bay at night on the roof of a palace where the Lenkenstein ladies were residing. Barto took his dagger between his teeth and dropped to the balcony of Lena's chamber. The brothers soon after found the rooftrap opened to them, and Lena and Anna conducted them to the postern-door. There Angelo asked whom they had to thank. The terrified ladies gave their name; upon hearing which, Rinaldo turned and said that he would pay for a charitable deed

to the extent of his power, and would not meanly allow them to befriend persons who were to continue strangers to them. He gave the name of Guidascarpi, and relieved his brother, as well as himself, of a load of obligation, for the ladies raised wild screams on the instant. In falling from the walls to the road, Rinaldo hurt his foot. Barto lifted him on his back, and journeyed with him so till at the appointed place he met his wife, who dressed the foot, and led them out of the line of pursuit, herself bending under the beloved load. Her adoration of Rinaldo was deep as a mother's, pure as a virgin's, fiery as a saint's. Leone Rufo dwelt on it the more fervidly from seeing Vittoria's expression of astonishment. The woman led them to a cave in the rocks, where she had stored provision and sat two days expecting the signal from Trent. They saw numerous bands of soldiers set out along the valleys—merry men whom it was Barto's pleasure to beguile by shouts, as a relief for his parched weariness upon the baking rock. Accident made it an indiscretion. A glass was levelled at them by a mounted officer, and they had quickly to be moving. Angelo knew the voice of Weisspriess in the word of command to the soldiers, and the call to him to surrender. Weisspriess followed them across the mountain track, keeping at their heels, though they doubled and adopted all possible contrivances to shake him off. He was joined by Count Karl Lenkenstein on the day when Carlo Ammiani encountered them, with the rear of Colonel Corte's band marching for Vicenza. In the collision between the Austrians and the volunteers, Rinaldo was taken

fighting upon his knee-cap. Leone cursed the disabled foot which had carried the hero in action, to cast him at the mercy of his enemies; but recollection of that sight of Rinaldo fighting far ahead and alone, half-down-like a scuttled ship, stood like a flower in the lad's memory. The volunteers devoted themselves to liberate or avenge him. It was then that Barto Rizzo sent his wife upon her mission. Leone assured Vittoria that Angelo was aware of its nature, and approved it—hoped that the same might be done for himself. He shook his head when she asked if Count Ammiani approved it likewise.

"Signorina, Count Ammiani has a grudge against Barto, though he can't help making use of him. Our captain Carlo is too much of a mere soldier. He would have allowed Rinaldo to be strung up, and Barto does not owe him obedience in those things."

"But why did this Barto Rizzo employ a woman's hand?"

"The woman was capable. No man could have got permission to move freely among the rascal Austrians, even in the character of a deserter. She did, and she saved him from the shame of execution. And besides, it was her punishment. You are astonished? Barto Rizzo punishes royally. He never forgives, and he never persecutes; he waits for his opportunity. That woman disobeyed him once—once only; but once was enough. It occurred in Milan, I believe. She released an Austrian, or did something—I don't know the story exactly—and Barto said to her, 'Now you can wash out your crime and send your boy to

heaven unspotted, with one blow.' I saw her set out to do it. She was all teeth and eyes, like a frightened horse; she walked like a Muse in a garden."

Vittoria discovered that her presence among the Austrians had been known to Carlo. Leone alluded slightly to Barto Rizzo's confirmed suspicion of her, saying that it was his weakness to be suspicious of women. The volunteers, however, were all in her favour, and had jeered at Barto on his declaring that she might, in proof of her willingness to serve the cause, have used her voice for the purpose of subjugating the wavering Austro-Italians, who wanted as much coaxing as women. Count Karl had been struck to earth by Barto Rizzo. "Not with his boasted neatness, I imagine," Leone said. In fact, the dagger had grazed an ivory portrait of a fair Italian head wreathed with violets in Count Karl's breast.

Vittoria recognized the features of Violetta d'Isorella as the original of the portrait.

They arrived at Roveredo late in the evening. The wounded man again entreated Vittoria to remain by him till a messenger should bring one of his sisters from Trent. "See," she said to Leone, "how I give grounds for suspicion of me; I nurse an enemy."

"Here is a case where Barto is distinctly to blame," the lad replied.

"The poor fellow must want nursing, for he can't smoke."

Anna von Lenkenstein came from Trent to her brother's

summons. Vittoria was by his bedside, and the sufferer had fallen asleep with his head upon her arm. Anna looked upon this scene with more hateful amazement than her dull eyelids could express. She beckoned imperiously for her to come away, but Vittoria would not allow him to be disturbed, and Anna sat and faced her. The sleep was long. The eyes of the two women met from time to time, and Vittoria thought that Barto Rizzo's wife, though more terrible, was pleasanter to behold, and less brutal, than Anna. The moment her brother stirred, Anna repeated her imperious gesture, murmuring, "Away! out of my sight!" With great delicacy of touch she drew the arm from the pillow and thrust it back, and then motioning in an undisguised horror, said, "Go." Vittoria rose to go.

"Is it my Lena?" came from Karl's faint lips.

"It is your Anna."

"I should have known," he moaned.

Vittoria left them.

Some hours later, Countess Lena appeared, bringing a Trentino doctor.

She said when she beheld Vittoria, "Are you our evil genius, then?"

Vittoria felt that she must necessarily wear that aspect to them.

Still greater was Lena's amazement when she looked on Wilfrid. She passed him without a sign.

Vittoria had to submit to an interview with both sisters before her departure. Apart from her distress on their behalf, they had

always seemed as very weak, flippant young women to her, and she could have smiled in her heart when Anna pointed to a day of retribution in the future.

"I shall not seek to have you assassinated," Anna said; "do not suppose that I mean the knife or the pistol. But your day will come, and I can wait for it. You murdered my brother Paul: you have tried to murder my brother Karl. I wish you to leave this place convinced of one thing:— you shall be repaid for it."

There was no direct allusion either to Weisspriess or to Wilfrid.

Lena spoke of the army. "You think our cause is ruined because we have insurrection on all sides of us: you do not know our army. We can fight the Hungarians with one hand, and you Italians with the other—with a little finger. On what spot have we given way? We have to weep, it is true; but tears do not testify to defeat; and already I am inclined to pity those fools who have taken part against us. Some have experienced the fruits of their folly."

This was the nearest approach to a hint at Wilfrid's misconduct.

Lena handed Leone's pass to Vittoria, and drawing out a little pocket almanac, said, "You proceed to Milan, I presume. I do not love your society; mademoiselle Belloni or Campa: yet I do not mind making an appointment—the doctor says a month will set my brother on his feet again,—I will make an appointment to meet you in Milan or Como, or anywhere in your present

territories, during the month of August. That affords time for a short siege and two pitched battles."

She appeared to be expecting a retort.

Vittoria replied, "I could beg one thing on my knees of you, Countess

Lena."

"And that is—?" Lena threw her head up superbly.

"Pardon my old friend the service he did me through friendship."

The sisters interchanged looks. Lena flushed angrily.

Anna said, "The person to whom yon allude is here."

"He is attending on your brother."

"Did he help this last assassin to escape, perchance?"

Vittoria sickened at the cruel irony, and felt that she had perhaps done ill in beginning to plead for Wilfrid.

"He is here; let him speak for himself: but listen to him, Countess

Lena."

"A dishonourable man had better be dumb," interposed Anna.

"Ah! it is I who have offended you."

"Is that his excuse?"

Vittoria kept her eyes on the fiercer sister, who now declined to speak.

"I will not excuse my own deeds; perhaps I cannot. We Italians are in a hurricane; I cannot reflect. It may be that I do not act more thoughtfully than a wild beast."

"You have spoken it," Anna exclaimed.

"Countess Lena, he fights in your ranks as a common soldier. He encounters more than a common soldier's risks."

"The man is brave,—we knew that," said Anna.

"He is more than brave, he is devoted. He fights against us, without hope of reward from you. Have I utterly ruined him?"

"I imagine that you may regard it as a fact that you have utterly ruined him," said Anna, moving to break up the parting interview. Lena turned to follow her.

"Ladies, if it is I who have hardened your hearts, I am more guilty than I thought." Vittoria said no more. She knew that she had been speaking badly, or ineffectually, by a haunting flatness of sound, as of an unstrung instrument, in her ears: she was herself unstrung and dispirited, while the recollection of Anna's voice was like a sombre conquering monotony on a low chord, with which she felt insufficient to compete.

Leone was waiting in the carriage to drive to the ferry across the Adige. There was news in Roveredo of the king's advance upon Rivoli; and Leone sat trying to lift and straighten out his wounded arm, with grimaces of laughter at the pain of the effort, which resolutely refused to acknowledge him to be an able combatant. At the carriage-door Wilfrid bowed once over Vittoria's hand.

"You see that," Anna remarked to her sister.

"I should have despised him if he had acted indifference," replied Lena.

She would have suspected him—that was what her heart meant; the artful show of indifference had deceived her once. The anger within her drew its springs much more fully from his refusal to respond to her affection, when she had in a fit of feminine weakness abased herself before him on the night of the Milanese revolt, than from the recollection of their days together in Meran. She had nothing of her sister's unforgiveness. And she was besides keenly curious to discover the nature of the charm Vittoria threw on him, and not on him solely. Vittoria left Wilfrid to better chances than she supposed. "Continue fighting with your army," she said, when they parted. The deeper shade which traversed his features told her that, if she pleased, her sway might still be active; but she had no emotion to spare for sentimental regrets. She asked herself whether a woman who has cast her lot in scenes of strife does not lose much of her womanhood and something of her truth; and while her imagination remained depressed, her answer was sad. In that mood she pitied Wilfrid with a reckless sense of her inability to repay him for the harm she had done him. The tragedies written in fresh blood all about her, together with that ever-present image of the fate of Italy hanging in the balance, drew her away from personal reflections. She felt as one in a war-chariot, who has not time to cast more than a glance on the fallen. At the place where the ferry is, she was rejoiced by hearing positive news of the proximity of the Royal army. There were none to tell her that Charles Albert had here made his worst move by leaving Vicenza

to the operations of the enemy, that he might become master of a point worthless when Vicenza fell into the enemy's hands. The old Austrian Field-Marshal had eluded him at Mantua on that very night when Vittoria had seen his troops in motion. The daring Austrian flank-march on Vicenza, behind the fortresses of the Quadrilateral, was the capital stroke of the campaign. But the presence of a Piedmontese vanguard at Rivoli flushed the Adige with confidence, and Vittoria went on her way sharing the people's delight. She reached Brescia to hear that Vicenza had fallen. The city was like a landscape smitten black by the thunder-cloud. Vittoria found Countess Ammiani at her husband's tomb, stiff, colourless, lifeless as a monument attached to the tomb.

CHAPTER XXXV

CLOSE OF THE LOMBARD CAMPAIGN— VITTORIA'S PERPLEXITY

The fall of Vicenza turned a tide that had overflowed its barriers with force enough to roll it to the Adriatic. From that day it was as if a violent wind blew East over Lombardy; flood and wind breaking here and there a tree, bowing everything before them. City, fortress, and battle-field resisted as the eddy whirls. Venice kept her brave colours streaming aloft in a mighty grasp despite the storm, but between Venice and Milan there was this unutterable devastation,—so sudden a change, so complete a reversal of the shield, that the Lombards were at first incredulous even in their agony, and set their faces against it as at a monstrous eclipse, as though the heavens were taking false oath of its being night when it was day. From Vicenza and Rivoli, to Sommacampagna, and across Monte Godio to Custozza, to Volta on the right of the Mincio, up to the gates of Milan, the line of fire travelled, with a fantastic overbearing swiftness that, upon the map, looks like the zig-zag elbowing of a field-rocket. Vicenza fell on the 11th of June; the Austrians entered Milan on the 6th of August. Within that short time the Lombards were

struck to the dust.

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