

The Marble Faun, VOL. II

by Nathaniel Hawthorne

THE MARBLE FAUN, VOL. II or
The Romance of Monte Beni

IN TWO VOLUMES

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L MIRIAM, HILDA, KENYON, DONATELLO

THE MARBLE FAUN

Volume II

CHAPTER XXIV THE TOWER AMONG THE APENNINES

It was in June that the sculptor, Kenyon, arrived on horseback at the gate of an ancient country house (which, from some of its features, might almost be called a castle) situated in a part of Tuscany somewhat remote from the ordinary track of tourists. Thither we must now accompany him, and endeavor to make our story flow onward, like a streamlet, past a gray tower that rises on the hillside, overlooking a spacious valley, which is set in the grand framework of the Apennines.

The sculptor had left Rome with the retreating tide of foreign residents. For, as summer approaches, the Niobe of Nations is made to bewail anew, and doubtless with sincerity, the loss of that large part of her population

which she derives from other lands, and on whom depends much of whatever remnant of prosperity she still enjoys. Rome, at this season, is pervaded and overhung with atmospheric terrors, and insulated within a charmed and deadly circle. The crowd of wandering tourists betake themselves to Switzerland, to the Rhine, or, from this central home of the world, to their native homes in England or America, which they are apt thenceforward to look upon as provincial, after once having yielded to the spell of the Eternal City. The artist, who contemplates an indefinite succession of winters in this home of art (though his first thought was merely to improve himself by a brief visit), goes forth, in the summer time, to sketch scenery and costume among the Tuscan hills, and pour, if he can, the purple air of Italy over his canvas. He studies the old schools of art in the mountain towns where they were born, and where they are still to be seen in the faded frescos of Giotto and Cimabue, on the walls of many a

church, or in the dark chapels, in which the sacristan draws aside the veil from a treasured picture of Perugino. Thence, the happy painter goes to walk the long, bright galleries of Florence, or to steal glowing colors from the miraculous works, which he finds in a score of Venetian palaces. Such summers as these, spent amid whatever is exquisite in art, or wild and picturesque in nature, may not inadequately repay him for the chill neglect and disappointment through which he has probably languished, in his Roman winter. This sunny, shadowy, breezy, wandering life, in which he seeks for beauty as his treasure, and gathers for his winter's honey what is but a passing fragrance to all other men, is worth living for, come afterwards what may. Even if he die unrecognized, the artist has had his share of enjoyment and success.

Kenyon had seen, at a distance of many miles, the old villa or castle towards which his journey lay, looking from

its height over a broad expanse of valley. As he drew nearer, however, it had been hidden among the inequalities of the hillside, until the winding road brought him almost to the iron gateway. The sculptor found this substantial barrier fastened with lock and bolt. There was no bell, nor other instrument of sound; and, after summoning the invisible garrison with his voice, instead of a trumpet, he had leisure to take a glance at the exterior of the fortress.

About thirty yards within the gateway rose a square tower, lofty enough to be a very prominent object in the landscape, and more than sufficiently massive in proportion to its height. Its antiquity was evidently such that, in a climate of more abundant moisture, the ivy would have mantled it from head to foot in a garment that might, by this time, have been centuries old, though ever new. In the dry Italian air, however, Nature had only so

far adopted this old pile of stonework as to cover almost every hand's-breadth of it with close-clinging lichens and yellow moss; and the immemorial growth of these kindly productions rendered the general hue of the tower soft and venerable, and took away the aspect of nakedness which would have made its age drearier than now.

Up and down the height of the tower were scattered three or four windows, the lower ones grated with iron bars, the upper ones vacant both of window frames and glass. Besides these larger openings, there were several loopholes and little square apertures, which might be supposed to light the staircase, that doubtless climbed the interior towards the battlemented and machicolated summit. With this last-mentioned warlike garniture upon its stern old head and brow, the tower seemed evidently a stronghold of times long past. Many a crossbowman had shot his shafts from those windows and loop-holes, and

from the vantage height of those gray battlements; many a flight of arrows, too, had hit all round about the embrasures above, or the apertures below, where the helmet of a defender had momentarily glimmered. On festal nights, moreover, a hundred lamps had often gleamed afar over the valley, suspended from the iron hooks that were ranged for the purpose beneath the battlements and every window.

Connected with the tower, and extending behind it, there seemed to be a very spacious residence, chiefly of more modern date. It perhaps owed much of its fresher appearance, however, to a coat of stucco and yellow wash, which is a sort of renovation very much in vogue with the Italians. Kenyon noticed over a doorway, in the portion of the edifice immediately adjacent to the tower, a cross, which, with a bell suspended above the roof, indicated that this was a consecrated precinct, and the chapel of the

mansion.

Meanwhile, the hot sun so incommoded the unsheltered traveller, that he shouted forth another impatient summons. Happening, at the same moment, to look upward, he saw a figure leaning from an embrasure of the battlements, and gazing down at him.

"Ho, Signore Count!" cried the sculptor, waving his straw hat, for he recognized the face, after a moment's doubt. "This is a warm reception, truly! Pray bid your porter let m in, before the sun shrivels me quite into a cinder."

"I will come myself," responded Donatello, flinging down his voice out of the clouds, as it were; "old Tomaso and old Stella are both asleep, no doubt, and the rest of the people are in the vineyard. But I have expected you, and you are welcome!"

The young Count--as perhaps we had better designate him in his ancestral tower--vanished from the battlements; and Kenyon saw his figure appear successively at each of the windows, as he descended. On every reappearance, he turned his face towards the sculptor and gave a nod and smile; for a kindly impulse prompted him thus to assure his visitor of a welcome, after keeping him so long at an inhospitable threshold.

Kenyon, however (naturally and professionally expert at reading the expression of the human countenance), had a vague sense that this was not the young friend whom he had known so familiarly in Rome; not the sylvan and untutored youth, whom Miriam, Hilda, and himself had liked, laughed at, and sported with; not the Donatello whose identity they had so playfully mixed up with that of the Faun of Praxiteles.

Finally, when his host had emerged from a side portal of the mansion, and approached the gateway, the traveller still felt that there was something lost, or something gained (he hardly knew which), that set the Donatello of to-day irreconcilably at odds with him of yesterday. His very gait showed it, in a certain gravity, a weight and measure of step, that had nothing in common with the irregular buoyancy which used to distinguish him. His face was paler and thinner, and the lips less full and less apart.

"I have looked for you a long while," said Donatello; and, though his voice sounded differently, and cut out its words more sharply than had been its wont, still there was a smile shining on his face, that, for the moment, quite brought back the Faun. "I shall be more cheerful, perhaps, now that you have come. It is very solitary here."

"I have come slowly along, often lingering, often turning aside,"replied Kenyon; "for I found a great deal to interest me in the mediaeval sculpture hidden away in the churches hereabouts. An artist,whether painter or sculptor, may be pardoned for loitering through such a region. But what a fine old tower! Its tall front is like a page of black letter, taken from the history of the Italian republics."

"I know little or nothing of its history," said the Count, glancing upward at the battlements, where he had just been standing. "But I thank my forefathers for building it so high. I like the windy summit better than the world below, and spend much of my time there, nowadays."

"It is a pity you are not a star-gazer," observed Kenyon, also looking up. "It is higher than Galileo's tower, which I saw, a week or two ago, outside of the walls of