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A virtuoso's collection.

1949.

A Virtuoso's Collection

A Virtuoso's Collection

By

Nathaniel Hawthorne

With an Introduction by

J. CHRISTIAN BAY



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Our Best Wishes

accompany this reprinting of one of Nathaniel Hawthorne's romantic fancies.

Apart from the consideration of cheerful entertainment we had in mind for years to call attention to the pedagogical value of *A Virtuoso's Collection*.

Time and again we have been trying to induce venerable deans and professors of progressive liberal arts departments to make use of this story. It furnishes an excellent theme wherewith to put senior students on their mettle, testing their cumulated knowledge in history and literature, antiquities and folk wisdom. We suggest it for Bachelors' finals generally.

A Virtuoso's Collection also might serve for the review paper on general knowledge and intelligence in competitive examinations for admittance to the dignity of librarianship.

The theme may be stated as follows:

Read carefully Nathaniel Hawthorne's *A Virtuoso's Collection* from copy furnished and write a comment on same, explaining the allusions to persons, events, objects and episodes, following the sequel of the narrative.

Covering the same inquiry orally, in colloquia or seminar, of course would be more dramatic and in many ways more desirable, because vocal discussions and deliberations invariably are more enlightening than the dry rattle of paper. Oral examinations, on the whole, permit a nice display of personal ingenuity in asking questions and in answering (or dodging) them; and this acts as a source of inspiration not only at the examiner's desk but also in the audience.

In the case of written examinations the victims should be given needed time for reading and meditation as well as for the writing of the commentary.

Hawthorne's sketch is unique in our literature. The writing of it, its publication and inclusion as the last chapter in *Mosses from an Old Manse*, and its incidental stray interludes of true Concord philosophy, are matters of literary record easily located by anybody interested. It might have been written by any bright essayist and would grace any literary person's repertoire as a tour-de-force indicative of an exquisitely fanciful mind and a sound instinct for surprise and humorous effect. Its ingenious appreciation of historical, biographical, literary, antiquarian and artistic implication is obvious.

For this reason alone the reprinting of the little masterpiece in separate form, a short century after the writing of it, seems justified, even if we look away from the above hinted academic availability.

A Virtuoso's Collection contains one hundred sixty-three allusions to objects, episodes, legendary and historical persons and events, localities, and names. For convenience we arrange them by brief subjects, in alphabetical order:

Achilles' shield
Aesculapius, Aetion's statue
Agamemnon's robe
Agrippa's book of magic
Agrippa's looking glass
Aladdin's lamp
Allston, Washington
Anacreon's drinking-cup
Anacreon's grasshopper
Anaxagoras, books of
Apelles' brush
Apelles' paintings
Apis
Argus
Atalanta's golden apple
Balaam's ass
Bias' vase
Bloody Mary's heart
Boston pigeon
Breeches, King Stephen's

Bryant's fringed gentian
Bryant's water fowl
Bucephalus
Burden of Sin
Burns' mountain daisy
Byron's tame bear
Caesar's mantle
Campeador
Canute's sceptre
Carbuncle of White Mountains
Cellini, Benvenuto
Cerberus
Charlemagne, lamp on grave
Charlemagne, sheepskin coat
Cinderella's glass slipper
Circe's magic bowl
Claude's palette
Coleridge's albatross
Colossus of Rhodes
Columbus' egg
Countess of Salisbury
Cowper's sensitive plant
Cowper's sofa
Crusoe's parrot
Cumaean Sibyl
Czar Peter's brandy-bottle
Daniel Boone's rifle
Diana's sandals
Diogenes' lamp
Diogenes' tub
Don Quixote's lance

Dove of the ark
Egyptian darkness
Elijah's raven
Emerson's humblebee
Empedocles' brazen shoes
Epaminondas, spear
Erymanthean boar
Essex (Lord), ring
Excalibar
Fanny Elssler
Father time, hour-glass
Father time, forelock
Faustus, steel pen
Flying Dutchman, letter
Fortunatus's wishing cap
Franklin's asbestos cap
Franklin's whistle
Galleon's head of "Constitution"
Geese of Roman Capitol
Golden Fleece
Goldsmith's flute
Goldsmith's peach-bloom suit
Gustavus Adolphus' heart
Guy Fawkes' lamp
Gyges' ring
Halleck's wild rose
Helen of Troy
Hercules' club
Hermes, Book of
Hero's lamp
Hodge (the cat)

Ibis
Iliad, Alexander's copy
Iron Mask
Ivory Hades gateway (Homer)
Jefferson's breeches
John Randolph's garments
Joseph's coat
King Philip's skull
Kirke's star of Bethlehem
Lancaster and York roses
Lethe, water
Lexington, battle
Little Nelly's straw hat
Livius, missing books of
Longfellow's sprig of fennel
Lot's wife (salt relic)
Lowell's flower from the Rhine
Louis XIV's wig
Luther's inkstand
Lyres (Orpheus, Homer, Sappho)
Lysippus, statue of Opportunity
Mahomet's cats (and others)
Medea's cauldron
Midas' ears
Miltiades' helmet
Money of Lycurgus
Mormon Bible
Nero's fiddle
Nessus' shirt
Niobe's tears

Palladium of Troy
Pandora's box
Parrhasius' painted curtain
Pegasus
Peter Bell's donkey
Peter the Hermit's staff (and others)
Peter Rugg, missing man
Peter Schlemihl, shadow
Peter Stuyvesant's wooden leg
Phidias' chisel
Phidias, statue of Venus
Phidias, statue of Victory
Philosopher's Stone
Phoenix
Polyphemus' skull
Prometheus' fire
Prospero's magic wand
Psyche's vase
Puss in boots
Pythagoras' golden thigh
Pythagoras' peacock
Python
Queen Mab's chariot
Rabelais' easy-chair
Raleigh's pipe
Rampsinitus' apple
Randolph, John, garments
Raven, Elijah's
Raven, Barnaby Rudge's
Raven of George I

Ring of Gyges
Robin Hood's arrows
Roc egg
Roman wolf
Rosinante
Rugg (Peter), missing man
St. George's dragon
Saladin's scimitar
Salamander in hearth fire
Schlemihl, Peter, shadow
Scissors of Atropos
Semiramis' crown
Seven-league boots
Shakespeare's stag
Shelley's skylark
Shenstone's schoolmistress
Shirt of Nessus
Sibylline books
Sydney (Sir Philip), cup
Silliman, Professor
Snake in Paradise
Socrates' drinking cup
Southey's holly tree
Splendid Shilling (Phillips)
Stuyvesant, Peter, wooden leg
Stymphalides
Swords, historical
Thomas the Rhymer
Tom Moore's wine-glass
Tortoise of Aeschylus

Ulysses' bow
Una's lamb
Van Corlear's trumpet
Venus' girdle
Very, Jones, wind flower
Very, Jones, columbine
Vicar of Bray
Wandering Jew
Weapons of history
Wordsworth's eglantine
Zeuxis, paintings

This list might be analyzed from various points of view, and such a study might yield conclusions about Hawthorne's readiness of fancy and his inventiveness. This, however, would better be left to qualified literary atomists. But we venture the opinion that a museum of imaginary curiosities could not have been assembled with better success. Now, a hundred years after, what might not a dreamer invent by way of a modern counterpart, the allusions limited perhaps to American caprices — the Franklin D. Roosevelt era would be definitely tempting — since Hawthorne covered older antiquities and whimsicalities effectively.

These remarks will indicate that The Torch Press and the Editor would be happy to witness less dust than now covers the works of Na-

thaniel Hawthorne in private and public bookcases. Messrs. Houghton, Mifflin & Co. share this feeling and kindly consent to the distribution of this little book.

May the reader be pleased with this tuft of moss from the *Old Manse* and offer a kind thought to Hawthorne's memory as the Christmas bells are singing.

J. CHRISTIAN BAY

A Virtuoso's Collection

THE other day, having a leisure-hour at my disposal, I stepped into a new museum to which my notice was casually drawn by a small and unobtrusive sign: "TO BE SEEN HERE A VIRTUOSO'S COLLECTION." Such was the simple yet not altogether unpromising announcement that turned my steps aside for a little while from the sunny sidewalk of our principal thoroughfare. Mounting a sombre staircase, I pushed open a door at its summit, and found myself in the presence of a person who mentioned the moderate sum that would entitle me to admittance.

"Three shillings, Massachusetts tenor," said he. "No, I mean half a dollar, as you reckon in these days."

While searching my pocket for the coin I glanced at the doorkeeper, the marked character and individuality of whose aspect encouraged me to expect something not quite in the ordinary way. He wore an old-fashioned great-coat, much faded, within which his meagre person was so completely enveloped that the rest of his attire was undistinguishable. But his visage was remarkably wind-flushed, sunburnt and weather-worn, and had a most unquiet, nervous and ap-

prehensive expression. It seemed as if this man had some all-important object in view, some point of deepest interest to be decided, some momentous question to ask might he but hope for a reply. As it was evident, however, that I could have nothing to do with his private affairs, I passed through an open doorway which admitted me into the extensive hall of the museum.

Directly in front of the portal was the bronze statue of a youth with winged feet. He was represented in the act of flitting away from earth, yet wore such a look of earnest invitation that it impressed me like a summons to enter the hall.

“It is the original statue of Opportunity, by the ancient sculptor Lysippus,” said a gentleman who now approached me. “I place it at the entrance of my museum because it is not at all times that one can gain admittance to such a collection.”

The speaker was a middle-aged person of whom it was not easy to determine whether he had spent his life as a scholar or as a man of action; in truth, all outward and obvious peculiarities had been worn away by an extensive and promiscuous intercourse with the world. There was no mark about him of profession, individual habits, or scarcely of country, although his dark complexion and high features made me conjecture that he was a native of some southern clime of Europe. At all events, he was evidently the Virtuoso in person.

“With your permission,” said he, “as we have no descriptive catalogue, I will accompany you through the museum and point out whatever may be most worthy of attention. In the first place, here is a choice collection of stuffed animals.”

Nearest the door stood the outward semblance of a wolf — exquisitely prepared, it is true, and showing a very wolfish fierceness in the large glass eyes which were inserted into its wild and crafty head. Still, it was merely the skin of a wolf, with nothing to distinguish it from other individuals of that unlovely breed.

“How does this animal deserve a place in your collection?” inquired I.

“It is the wolf that devoured Little Red Riding-Hood,” answered the Virtuoso; “and by his side — with a milder and more matronly look, as you perceive — stands the she-wolf that suckled Romulus and Remus.”

“Ah, indeed!” exclaimed I. “And what lovely lamb is this with the snow-white fleece which seems to be of as delicate a texture as innocence itself?”

“Methinks you have but carelessly read Spenser,” replied my guide, “or you would at once recognize the ‘milk-white lamb’ which Una led. But I set no great value upon the lamb. The next specimen is better worth our notice.”

“What!” cried I; “this strange animal with the black head of an ox upon the body of a white

horse? Were it possible to suppose it, I should say that this was Alexander's steed Bucephalus."

"The same," said the Virtuoso. "And can you likewise give a name to the famous charger that stands beside him?"

Next to the renowned Bucephalus stood the mere skeleton of a horse with the white bones peeping through his ill-conditioned hide. But if my heart had not warmed toward that pitiful anatomy, I might as well have quitted the museum at once. Its rarities had not been collected with pain and toil from the four quarters of the earth and from the depths of the sea and from the palaces and sepulchres of ages for those who could mistake this illustrious steed.

"It is Rosinante!" exclaimed I, with enthusiasm.

And so it proved. My admiration for the noble and gallant horse caused me to glance with less interest at the other animals, although many of them might have deserved the notice of Cuvier himself. There was the donkey which Peter Bell cudgelled so soundly, and a brother of the same species who had suffered a similar infliction from the ancient prophet Balaam. Some doubts were entertained, however, as to the authenticity of the latter beast. My guide pointed out the venerable Argus — that faithful dog of Ulysses — and also another dog (for so the skin bespoke it), which, though imperfectly preserved, seemed once to have had three heads.

It was Cerberus. I was considerably amused at detecting in an obscure corner the fox that became so famous by the loss of his tail. There were several stuffed cats which as a dear lover of that comfortable beast attracted my affectionate regards. One was Dr. Johnson's cat Hodge, and in the same row stood the favorite cats of Mohammed, Gray and Walter Scott, together with Puss in Boots and a cat of very noble aspect who had once been a deity of ancient Egypt. Byron's tame bear came next. I must not forget to mention the Erymanthean boar, the skin of St. George's dragon and that of the serpent Python, and another skin, with beautifully variegated hues, supposed to have been the garment of the "spirited sly snake" which tempted Eve. Against the walls were suspended the horns of a stag that Shakespeare shot, and on the floor lay the ponderous shell of the tortoise which fell upon the head of Æschylus. In one row, as natural as life, stood the sacred bull Apis, the "cow with the crumpled horn," and a very wild-looking young heifer, which I guessed to be the cow that jumped over the moon. She was probably killed by the rapidity of her descent. As I turned away, my eyes fell upon an indescribable monster which proved to be a griffin.

"I look in vain," observed I, "for the skin of an animal which might well deserve the closest study of a naturalist — the winged horse Pegasus."

“He is not yet dead,” replied the Virtuoso, “but he is so hard ridden by many young gentlemen of the day that I hope soon to add his skin and skeleton to my collection.”

We now passed to the next alcove of the hall, in which was a multitude of stuffed birds. They were very prettily arranged — some upon the branches of trees, others brooding upon nests, and others suspended by wires so artfully that they seemed in the very act of flight. Among them was a white dove with a withered branch of olive-leaves in her mouth.

“Can this be the very dove,” inquired I, “that brought the message of peace and hope to the tempest-beaten passengers of the ark?”

“Even so,” said my companion.

“And this raven, I suppose,” continued I, “is the same that fed Elijah in the wilderness?”

“The raven? No,” said the Virtuoso; “it is a bird of modern date. He belonged to one Barnaby Rudge, and many people fancied that the devil himself was disguised under his sable plumage. But poor Grip has drawn his last cork, and has been forced to ‘say die’ at last. This other raven, hardly less curious, is that in which the soul of King George I. revisited his lady-love the duchess of Kendall.”

My guide next pointed out Minerva’s owl and the vulture that preyed upon the liver of Prometheus. There was likewise the sacred ibis of Egypt, and one of the Stymphalides, which Her-

cules shot in his sixth labor. Shelley's skylark, Bryant's water-fowl and a pigeon from the belfry of the Old South Church, preserved by N. P. Willis, were placed on the same perch. I could not but shudder on beholding Coleridge's albatross transfixed with the Ancient Mariner's crossbow shaft. Beside this bird of awful poesy stood a gray goose of very ordinary aspect.

"Stuffed goose is no such rarity," observed I. "Why do you preserve such a specimen in your museum?"

"It is one of the flock whose cackling saved the Roman Capitol," answered the Virtuoso. "Many geese have cackled and hissed both before and since, but none, like those, have clamored themselves into immortality."

There seemed to be little else that demanded notice in this department of the museum, unless we except Robinson Crusoe's parrot, a live phoenix, a footless bird of paradise, and a splendid peacock supposed to be the same that once contained the soul of Pythagoras. I therefore passed to the next alcove, the shelves of which were covered with a miscellaneous collection of curiosities such as are usually found in similar establishments. One of the first things that took my eye was a strange-looking cap woven of some substance that appeared to be neither woollen, cotton nor linen.

"Is this a magician's cap?" I asked.

"No," replied the Virtuoso; "it is merely Dr.

Franklin's cap of asbestos. But here is one which perhaps may suit you better. It is the wishing-cap of Fortunatus. Will you try it on?"

"By no means," answered I, putting it aside with my hand. "The day of wild wishes is past with me; I desire nothing that may not come in the ordinary course of Providence."

"Then, probably," returned the Virtuoso, "you will not be tempted to rub this lamp?"

While speaking he took from the shelf an antique brass lamp curiously wrought with embossed figures, but so covered with verdigris that the sculpture was almost eaten away.

"It is a thousand years," said he, "since the genius of this lamp constructed Aladdin's palace in a single night. But he still retains his power, and the man who rubs Aladdin's lamp has but to desire either a palace or a cottage."

"I might desire a cottage," replied I, "but I would have it founded on sure and stable truth, not on dreams and fantasies. I have learned to look for the real and the true."

My guide next showed me Prospero's magic wand, broken into three fragments by the hand of its mighty master. On the same shelf lay the gold ring of ancient Gyges, which enabled the wearer to walk invisible. On the other side of the alcove was a tall looking-glass in a frame of ebony, but veiled with a curtain of purple silk, through the rents of which the gleam of the mirror was perceptible.

"This is Cornelius Agrippa's magic glass," observed the Virtuoso. "Draw aside the curtain and picture any human form within your mind, and it will be reflected in the mirror."

"It is enough if I can picture it within my mind," answered I. "Why should I wish it to be repeated in the mirror? But, indeed, these works of magic have grown wearisome to me. There are so many greater wonders in the world, to those who keep their eyes open and their sight undimmed by custom, that all the delusions of the old sorcerers seem flat and stale. Unless you can show me something really curious, I care not to look farther into your museum."

"Ah, well, then," said the Virtuoso, composedly, "perhaps you may deem some of my antiquarian rarities deserving of a glance."

He pointed out the Iron Mask, now corroded with rust, and my heart grew sick at the sight of this dreadful relic which had shut out a human being from sympathy with his race. There was nothing half so terrible in the axe that beheaded King Charles, nor in the dagger that slew Henry of Navarre, nor in the arrow that pierced the heart of William Rufus, all of which were shown to me. Many of the articles derived their interest — such as it was — from having been formerly in the possession of royalty. For instance, here was Charlemagne's sheepskin cloak, the flowing wig of Louis Quatorze, the spinning-wheel of Sardanapalus and King Stephen's fam-

ous breeches, which cost him but a crown. The heart of the Bloody Mary, with the word "Calais" worn into its diseased substance, was preserved in a bottle of spirits, and near it lay the golden case in which the queen of Gustavus Adolphus treasured up that hero's heart. Among these relics and heirlooms of kings I must not forget the long hairy ears of Midas and a piece of bread which had been changed to gold by the touch of that unlucky monarch. And, as Grecian Helen was a queen, it may here be mentioned that I was permitted to take into my hand a lock of her golden hair, and the bowl which a sculptor modelled from the curve of her perfect breast. Here, likewise, was the robe that smothered Agamemnon, Nero's fiddle, the czar Peter's brandy-bottle, the crown of Semiramis and Canute's sceptre which he extended over the sea. That my own land may not deem itself neglected, let me add that I was favored with a sight of the skull of King Philip, the famous Indian chief whose head the Puritans smote off and exhibited upon a pole.

"Show me something else," said I to the Virtuoso. "Kings are in such an artificial position that people in the ordinary walks of life cannot feel an interest in their relics. If you could show me the straw hat of sweet little Nell, I would far rather see it than a king's golden crown."

"There it is," said my guide, pointing carelessly with his staff to the straw hat in question.

“But indeed you are hard to please. Here are the seven-league boots; will you try them on?”

“Our modern railroads have superseded their use,” answered I, “and, as to these cowhide boots, I could show you quite as curious a pair at the transcendental community in Roxbury.”

We next examined a collection of swords and other weapons belonging to different epochs, but thrown together without much attempt at arrangement. Here was Arthur's sword Excalibar and that of the Cid Campeador, and the sword of Brutus rusted with Cæsar's blood and his own, and the sword of Joan of Arc, and that of Horatius, and that with which Virginius slew his daughter, and the one which Dionysius suspended over the head of Damocles. Here, also, was Arria's sword, which she plunged into her own breast in order to taste of death before her husband. The crooked blade of Saladin's scimitar next attracted my notice. I knew not by what chance, but it so happened that the sword of one of our own militia generals was suspended between Don Quixote's lance and the brown blade of Hudibras. My heart throbbed high at the sight of the helmet of Miltiades and the spear that was broken in the breast of Epaminondas. I recognized the shield of Achilles by its resemblance to the admirable cast in the possession of Professor Felton. Nothing in this apartment interested me more than Major Pitcairn's pistol, the discharge of which at Lexington began

the war of the Revolution and was reverberated in thunder around the land for seven long years. The bow of Ulysses, though unstrung for ages, was placed against the wall, together with a sheaf of Robin Hood's arrows and the rifle of Daniel Boone.

"Enough of weapons," said I, at length, "although I would gladly have seen the sacred shield which fell from heaven in the time of Numa. And surely you should obtain the sword which Washington unsheathed at Cambridge. But the collection does you much credit. Let us pass on."

In the next alcove we saw the golden thigh of Pythagoras, which had so divine a meaning, and, by one of the queer analogies to which the Virtuoso seemed to be addicted, this ancient emblem lay on the same shelf with Peter Stuyvesant's wooden leg, that was fabled to be of silver. Here was a remnant of the Golden Fleece, and a sprig of yellow leaves that resembled the foliage of the frost-bitten elm, but was duly authenticated as a portion of the golden branch by which Æneas gained admittance to the realm of Pluto. Atalanta's golden apple and one of the apples of discord were wrapped in the napkin of gold which Rampsinitus brought from Hades, and the whole were deposited in the golden vase of Bias, with its inscription: "TO THE WISEST."

“And how did you obtain this vase?” said I to the Virtuoso.

“It was given me long ago,” replied he, with a scornful expression in his eye, “because I had learned to despise all things.”

It had not escaped me that though the Virtuoso was evidently a man of high cultivation, yet he seemed to lack sympathy with the spiritual, the sublime and the tender. Apart from the whim that had led him to devote so much time, pains and expense to the collection of this museum, he impressed me as one of the hardest and coldest men of the world whom I had ever met.

“To despise all things,” repeated I — “this, at best, is the wisdom of the understanding. It is the creed of a man whose soul — whose better and diviner part — has never been awakened or has died out of him.”

“I did not think that you were still so young,” said the Virtuoso. “Should you live to my years, you will acknowledge that the vase of Bias was not ill bestowed.”

Without further discussion of the point, he directed my attention to other curiosities. I examined Cinderella’s little glass slipper and compared it with one of Diana’s sandals, and with Fanny Elssler’s shoes, which bore testimony to the muscular character of her illustrious foot. On the same shelf were Thomas the Rhymer’s green velvet shoes and the brazen shoe of Em-

pedocles, which was thrown out of Mount Ætna. Anacreon's drinking-cup was placed in apt juxtaposition with one of Tom Moore's wine-glasses and Circe's magic bowl. These were symbols of luxury and riot, but near them stood the cup whence Socrates drank his hemlock and that which Sir Philip Sydney put from his death-parched lips to bestow the draught upon a dying soldier. Next appeared a cluster of tobacco-pipes consisting of Sir Walter Raleigh's — the earliest on record — Dr. Parr's, Charles Lamb's and the first calumet of peace which was ever smoked between a European and an Indian. Among other musical instruments I noticed the lyre of Orpheus and those of Homer and Sappho, Dr. Franklin's famous whistle, the trumpet of Anthony Van Corlear and the flute which Goldsmith played upon in his rambles through the French provinces. The staff of Peter the Hermit stood in a corner with that of good old Bishop Jewel and one of ivory which had belonged to Papirius, the Roman senator. The ponderous club of Hercules was close at hand. The Virtuoso showed me the chisel of Phidias, Claude's palette and the brush of Apelles, observing that he intended to bestow the former either on Greenough, Crawford or Powers, and the two latter upon Washington Allston. There was a small vase of oracular gas from Delphos, which I trust will be submitted to the scientific analysis of Professor Silliman. I was deeply

moved on beholding a phial of the tears into which Niobe was dissolved, nor less so on learning that a shapeless fragment of salt was a relic of that victim of despondency and sinful regrets, Lot's wife. My companion appeared to set great value upon some Egyptian darkness in a blacking-jug. Several of the shelves were covered by a collection of coins; among which, however, I remember none but the Splendid Shilling, celebrated by Phillips, and a dollar's worth of the iron money of Lycurgus, weighing about fifty pounds.

Walking carelessly onward, I had nearly fallen over a huge bundle like a pedler's pack done up in sackcloth and very securely strapped and corded.

"It is Christian's burden of sin," said the Virtuoso.

"Oh, pray let us open it!" cried I. "For many a year I have longed to know its contents."

"Look into your own consciousness and memory," replied the Virtuoso. "You will there find a list of whatever it contains."

As this was an undeniable truth, I threw a melancholy look at the burden and passed on. A collection of old garments hanging on pegs was worthy of some attention, especially the shirt of Nessus, Cæsar's mantle, Joseph's coat of many colors, the vicar of Bray's cassock, Goldsmith's peach-bloom suit, a pair of President Jefferson's scarlet breeches, John Ran-

dolph's red baize hunting-shirt, the drab small-clothes of the Stout Gentleman and the rags of the "man all tattered and torn." George Fox's hat impressed me with deep reverence as a relic of perhaps the truest apostle that has appeared on earth for these eighteen hundred years. My eye was next attracted by an old pair of shears which I should have taken for a memorial of some famous tailor, only that the Virtuoso pledged his veracity that they were the identical scissors of Atropos. He also showed me a broken hour-glass which had been thrown aside by Father Time, together with the old gentleman's gray forelock, tastefully braided into a brooch. In the hour-glass was the handful of sand the grains of which had numbered the years of the Cumæan Sibyl. I think it was in this alcove that I saw the inkstand which Luther threw at the devil and the ring which Essex, while under sentence of death, sent to Queen Elizabeth. And here was the blood-encrusted pen of steel with which Faust signed away his salvation.

The Virtuoso now opened the door of a closet and showed me a lamp burning, while three others stood unlighted by its side. One of the three was the lamp of Diogenes, another that of Guy Faux, and the third that which Hero set forth to the midnight breeze in the high tower of Abydos.

"See!" said the Virtuoso, blowing with all his force at the lighted lamp.

The flame quivered and shrank away from his breath, but clung to the wick, and resumed its brilliancy as soon as the blast was exhausted.

"It is an undying lamp from the tomb of Charlemagne," observed my guide. "That flame was kindled a thousand years ago."

"How ridiculous, to kindle an unnatural light in tombs!" exclaimed I. "We should seek to behold the dead in the light of heaven. But what is the meaning of this chafing-dish of glowing coals?"

"That," answered the Virtuoso, "is the original fire which Prometheus stole from heaven. Look steadfastly into it, and you will discern another curiosity."

I gazed into that fire which symbolically was the origin of all that was bright and glorious in the soul of man, and in the midst of it, behold! a little reptile sporting with evident enjoyment of the fervid heat. It was a salamander.

"What a sacrilege!" cried I, with inexpressible disgust. "Can you find no better use for this ethereal fire than to cherish a loathsome reptile in it? Yet there are men who abuse the sacred fire of their own souls to as foul and guilty a purpose."

The Virtuoso made no answer except by a dry laugh and an assurance that the salamander was the very same which Benvenuto Cellini had seen in his father's household fire. He then proceeded to show me other rarities, for this closet ap-

peared to be the receptacle of what he considered most valuable in his collection.

"There," said he, "is the Great Carbuncle of the White Mountains."

I gazed with no little interest at this mighty gem, which it had been one of the wild projects of my youth to discover. Possibly it might have looked brighter to me in those days than now; at all events, it had not such brilliancy as to detain me long from the other articles of the museum. The Virtuoso pointed to me a crystalline stone which hung by a gold chain against the wall.

"That is the Philosopher's Stone," said he.

"And have you the Elixir Vitæ, which generally accompanies it?" inquired I.

"Even so; this urn is filled with it," he replied. "A draught would refresh you. Here is Hebe's cup; will you quaff a health from it?"

My heart thrilled within me at the idea of such a reviving draught, for methought I had great need of it after travelling so far on the dusty road of life. But I know not whether it were a peculiar glance in the Virtuoso's eye or the circumstance that this most precious liquid was contained in an antique sepulchral urn that made me pause. Then came many a thought with which in the calmer and better hours of life I had strengthened myself to feel that Death is the very friend whom in his due season even the happiest mortal should be willing to embrace.

"No; I desire not an earthly immortality," said I. "Were man to live longer on the earth, the spirtual would die out of him. The spark of ethereal fire would be choked by the material, the sensual. There is a celestial something within us that requires after a certain time the atmosphere of heaven to preserve it from decay and ruin. I will have none of this liquid. You do well to keep it in a sepulchral urn, for it would produce death while bestowing the shadow of life."

"All this is unintelligible to me," responded my guide, with indifference. "Life — earthly life — is the only good. But you refuse the draught? Well, it is not likely to be offered twice within one man's experience. Probably you have griefs which you seek to forget in death; I can enable you to forget them in life. Will you take a draught of Lethe?"

As he spoke the Virtuoso took from the shelf a crystal vase containing a sable liquor which caught no reflected image from the objects around.

"Not for the world!" exclaimed I, shrinking back. "I can spare none of my recollections — not even those of error or sorrow. They are all alike the food of my spirit. As well never to have lived as to lose them now."

Without further parley we passed to the next alcove, the shelves of which were burdened with ancient volumes, and with those rolls of papyrus

in which was treasured up the eldest wisdom of the earth. Perhaps the most valuable work in the collection to a bibliomaniac was the Book of Hermes. For my part, however, I would have given a higher price for those six of the Sibyl's books which Tarquin refused to purchase, and which the Virtuoso informed me he had himself found in the cave of Trophonius. Doubtless these old volumes contain prophecies of the fate of Rome, both as respects the decline and fall of her temporal empire and the rise of her spiritual one. Not without value, likewise, was the work of Anaxagoras on Nature, hitherto supposed to be irrecoverably lost, and the missing treatises of Longinus, by which modern criticism might profit, and those books of Livy for which the classic student has so long sorrowed without hope. Among these precious tomes I observed the original manuscript of the Koran, and also that of the Mormon Bible, in Joe Smith's authentic autograph. Alexander's copy of the *Iliad* was also there, enclosed in the jewelled casket of Darius, still fragrant of the perfumes which the Persian kept in it.

Opening an iron-clasped volume bound in black leather, I discovered it to be Cornelius Agrippa's book of magic; and it was rendered still more interesting by the fact that many flowers, ancient and modern, were pressed between its leaves. Here was a rose from Eve's bridal-bower, and all those red and white roses which

were plucked in the garden of the Temple by the partisans of York and Lancaster. Here was Halleck's wild rose of Alloway. Cowper had contributed a sensitive plant, and Wordsworth an eglantine, and Burns a mountain-daisy, and Kirke White a star of Bethlehem, and Longfellow a sprig of fennel with its yellow flowers. James Russell Lowell had given a pressed flower, but fragrant still, which had been shadowed in the Rhine. There was also a sprig from Southey's holly tree. One of the most beautiful specimens was a fringed gentian which had been plucked and preserved for immortality by Bryant. From Jones Very — a poet whose voice is scarcely heard among us by reason of its depth — there was a wind flower and a columbine.

As I closed Cornelius Agrippa's magic volume an old mildewed letter fell upon the floor: it proved to be an autograph from the Flying Dutchman to his wife. I could linger no longer among books, for the afternoon was waning and there was yet much to see. The bare mention of a few more curiosities must suffice. The immense skull of Polyphemus was recognizable by the cavernous hollow in the centre of the forehead where once had blazed the giant's single eye. The tub of Diogenes, Medea's cauldron and Psyche's vase of beauty were placed one within another. Pandora's box, without the lid, stood next, containing nothing but the girdle of Venus, which had been carelessly flung into it.

A bundle of birch rods which had been used by Shenstone's schoolmistress were tied up with the countess of Salisbury's garter. I knew not which to value most, a roc's egg as big as an ordinary hogshead, or the shell of the egg which Columbus set up on its end. Perhaps the most delicate article in the whole museum was Queen Mab's chariot, which, to guard it from the touch of meddlesome fingers, was placed under a glass tumbler.

Several of the shelves were occupied by specimens of entomology. Feeling but little interest in the science, I noticed only Anacreon's grasshopper, and a humblebee which had been presented to the Virtuoso by Ralph Waldo Emerson.

In the part of the hall which we had now reached I observed a curtain that descended from the ceiling to the floor in voluminous folds of a depth, richness and magnificence which I had never seen equalled. It was not to be doubted that this splendid though dark and solemn veil concealed a portion of the museum even richer in wonders than that through which I had already passed. But on my attempting to grasp the edge of the curtain and draw it aside it proved to be an illusive picture.

"You need not blush," remarked the Virtuoso, "for that same curtain deceived Zeuxis. It is the celebrated painting of Parrhasius."

In a range with the curtain there were a num-

ber of other choice pictures by artists of ancient days. Here was the famous "Cluster of Grapes," by Zeuxis, so admirably depicted that it seemed as if the ripe juice were bursting forth. As to the picture of the "Old Woman," by the same illustrious painter, and which was so ludicrous that he himself died with laughing at it, I cannot say that it particularly moved my risibility. Ancient humor seems to have little power over modern muscles. Here, also, was the horse painted by Apelles which living horses neighed at, his first portrait of Alexander the Great and his last unfinished picture of Venus asleep. Each of these works of art, together with others by Parrhasius, Timanthes, Polygnotus, Apollodorus, Pausias and Pamphilus, required more time and study than I could bestow for the adequate perception of their merits. I shall therefore leave them undescribed and uncriticised, nor attempt to settle the question of superiority between ancient and modern art.

For the same reason I shall pass lightly over the specimens of antique sculpture which this indefatigable and fortunate Virtuoso had dug out of the dust of fallen empires. Here was Ætion's cedar statue of Æsculapius, much decayed, and Alcorn's iron statue of Hercules, lamentably rusted. Here was the statue of Victory, six feet high, which the Jupiter Olympus of Phidias had held in his hand. Here was a forefinger of the Colossus of Rhodes, seven feet

in length. Here was the Venus Urania of Phidias, and other images of male and female beauty or grandeur wrought by sculptors who appear never to have debased their souls by the sight of any meaner forms than those of gods or godlike mortals. But the deep simplicity of these great works was not to be comprehended by a mind excited and disturbed as mine was by the various objects that had recently been presented to it. I therefore turned away with merely a passing glance, resolving on some future occasion to brood over each individual statue and picture until my inmost spirit should feel their excellence. In this department, again, I noticed the tendency to whimsical combinations and ludicrous analogies which seemed to influence many of the arrangements of the museum. The wooden statue so well known as the Palladium of Troy was placed in close apposition with the wooden head of General Jackson, which was stolen a few years since from the bows of the Constitution.

We had now completed the circuit of the spacious hall, and found ourselves again near the door. Feeling somewhat wearied with the survey of so many novelties and antiquities, I sat down upon Cowper's sofa, while the Virtuoso threw himself carelessly into Rabelais's easy-chair. Casting my eyes upon the opposite wall, I was surprised to perceive the shadow of

a man flickering unsteadily across the wainscot and looking as if it were stirred by some breath of air that found its way through the door or windows. No substantial figure was visible from which this shadow might be thrown, nor, had there been such, was there any sunshine that would have caused it to darken upon the wall.

"It is Peter Schlemihl's shadow," observed the Virtuoso, "and one of the most valuable articles in my collection."

"Methinks a shadow would have made a fitting doorkeeper to such a museum," said I, "although, indeed, yonder figure has something strange and fantastic about him which suits well enough with many of the impressions which I have received here. Pray, who is he?"

While speaking I gazed more scrutinizingly than before at the antiquated presence of the person who had admitted me, and who still sat on his bench with the same restless aspect and dim, confused, questioning anxiety that I had noticed on my first entrance. At this moment he looked eagerly toward us, and, half starting from his seat, addressed me.

"I beseech you, kind sir," said he, in a cracked, melancholy tone, "have pity on the most unfortunate man in the world. For Heaven's sake answer me a single question: is this the town of Boston?"

"You have recognized him now," said the Virtuoso. "It is Peter Rugg, the missing man. I

chanced to meet him the other day still in search of Boston, and conducted him hither; and, as he could not succeed in finding his friends, I have taken him into my service as doorkeeper. He is somewhat too apt to ramble, but otherwise a man of trust and integrity."

"And might I venture to ask," continued I, "to whom am I indebted for this afternoon's gratification?"

The Virtuoso before replying laid his hand upon an antique dart or javelin, the rusty steel head of which seemed to have been blunted, as if it had encountered the resistance of a tempered shield or breastplate.

"My name has not been without its distinction in the world for a longer period than that of any other man alive," answered he, "yet many doubt of my existence; perhaps you will do so tomorrow. This dart which I hold in my hand was once grim Death's own weapon. It served him well for the space of four thousand years, but it fell blunted, as you see, when he directed it against my breast."

These words were spoken with the calm and cold courtesy of manner that had characterized this singular personage throughout our interview. I fancied, it is true, that there was a bitterness indefinitely mingled with his tone, as of one cut off from natural sympathies and blasted with a doom that had been inflicted on no other human being, and by the results of

which he had ceased to be human. Yet, withal, it seemed one of the most terrible consequences of that doom that the victim no longer regarded it as a calamity, but had finally accepted it as the greatest good that could have befallen him.

“You are the Wandering Jew!” exclaimed I.

The Virtuoso bowed without emotion of any kind, for by centuries of custom he had almost lost the sense of strangeness in his fate, and was but imperfectly conscious of the astonishment and awe with which it affected such as are capable of death.

“Your doom is indeed a fearful one,” said I, with irrepressible feeling and a frankness that afterward startled me; “yet perhaps the ethereal spirit is not entirely extinct under all this corrupted or frozen mass of earthly life. Perhaps the immortal spark may yet be rekindled by a breath of Heaven. Perhaps you may yet be permitted to die before it is too late to live eternally. You have my prayers for such a consummation. Farewell!”

“Your prayers will be in vain,” replied he, with a smile of cold triumph. “My destiny is linked with the realities of earth. You are welcome to your visions and shadows of a future state, but give me what I can see and touch and understand, and I ask no more.”

“It is indeed too late,” thought I. “The soul is dead within him.”

Struggling between pity and horror, I extend-

ed my hand, to which the Virtuoso gave his own, still with the habitual courtesy of a man of the world, but without a single heartthrob of human brotherhood. The touch seemed like ice, yet I know not whether morally or physically. As I departed he bade me observe that the inner door of the hall was constructed with the ivory leaves of the gateway through which Æneas and the Sibyl had been dismissed from Hades.

THE END.

