



THE WOMAN
IN WHITE
WILKIE COLLINS



EPOCH THREE

The Story Continued by Walter Hartright, Part IV

The course of this narrative, steadily flowing on, bears me away from the morning-time of our married life, and carries me forward to the end.

In a fortnight more we three were back in London, and the shadow was stealing over us of the struggle to come.

Marian and I were careful to keep Laura in ignorance of the cause that had hurried us back—the necessity of making sure of the Count. It was now the beginning of May, and his term of occupation at the house in Forest Road expired in June. If he renewed it (and I had reasons, shortly to be mentioned, for anticipating that he would), I might be certain of his not escaping me. But if by any chance he disappointed my expectations and left the country, then I had no time to lose in arming myself to meet him as I best might.

In the first fulness of my new happiness, there had been moments when my resolution faltered—moments when I was tempted to be safely content, now that the dearest aspiration of my life was fulfilled in the possession of Laura's love. For the first time I thought faint-heartedly of the greatness of the risk, of the adverse chances arrayed against me, of the fair promise of our new life, and of the peril in which I might place the happiness which we had so hardly earned. Yes! let me own it honestly. For a brief time I wandered, in the sweet guiding of love, far from the purpose to which I had been true under sterner discipline and in darker days. Innocently Laura had tempted me aside from the hard path—innocently she was destined to lead me back again.

At times, dreams of the terrible past still disconnectedly recalled to her, in the mystery of sleep, the events of which her waking memory had lost all trace. One night (barely two weeks after our marriage), when I was watching her at rest, I saw the tears come slowly through her closed eyelids, I heard the faint murmuring words escape her which told me that her spirit was back again on the fatal journey from Blackwater Park. That unconscious appeal, so touching and so awful in the sacredness of her sleep,

ran through me like fire. The next day was the day we came back to London—the day when my resolution returned to me with tenfold strength.

The first necessity was to know something of the man. Thus far, the true story of his life was an impenetrable mystery to me.

I began with such scanty sources of information as were at my own disposal. The important narrative written by Mr. Frederick Fairlie (which Marian had obtained by following the directions I had given to her in the winter) proved to be of no service to the special object with which I now looked at it. While reading it I reconsidered the disclosure revealed to me by Mrs. Clements of the series of deceptions which had brought Anne Catherick to London, and which had there devoted her to the interests of the conspiracy. Here, again, the Count had not openly committed himself—here, again, he was, to all practical purpose, out of my reach.

I next returned to Marian's journal at Blackwater Park. At my request she read to me again a passage which referred to her past curiosity about the Count, and to the few particulars which she had discovered relating to him.

The passage to which I allude occurs in that part of her journal which delineates his character and his personal appearance. She describes him as “not having crossed the frontiers of his native country for years past”—as “anxious to know if any Italian gentlemen were settled in the nearest town to Blackwater Park”—as “receiving letters with all sorts of odd stamps on them, and one with a large official-looking seal on it.” She is inclined to consider that his long absence from his native country may be accounted for by assuming that he is a political exile. But she is, on the other hand, unable to reconcile this idea with the reception of the letter from abroad bearing “the large official-looking seal”—letters from the Continent addressed to political exiles being usually the last to court attention from foreign post-offices in that way.

The considerations thus presented to me in the diary, joined to certain surmises of my own that grew out of them, suggested a conclusion which I wondered I had not arrived at before. I now said to myself—what Laura had once said to Marian at Blackwater Park, what Madame Fosco had overheard by listening at the door—the Count is a spy!

Laura had applied the word to him at hazard, in natural anger at his proceedings towards herself. I applied it to him with the deliberate conviction that his vocation in life was the vocation of a spy. On this assumption, the reason for his extraordinary stay in England so long after the objects of the conspiracy had been gained, became, to my mind, quite intelligible.

The year of which I am now writing was the year of the famous Crystal Palace Exhibition in Hyde Park. Foreigners in unusually large numbers had arrived already, and were still arriving in England. Men were among us by hundreds whom the ceaseless distrustfulness of their governments had followed privately, by means of appointed agents, to our shores. My surmises did not for a moment class a man of the Count's abilities and social position with the ordinary rank and file of foreign spies. I suspected him of holding a position of authority, of being entrusted by the government which he secretly served with the organisation and management of agents specially employed in this country, both men and women, and I believed Mrs. Rubelle, who had been so opportunely found to act as nurse at Blackwater Park, to be, in all probability, one of the number.

Assuming that this idea of mine had a foundation in truth, the position of the Count might prove to be more assailable than I had hitherto ventured to hope. To whom could I apply to know something more of the man's history and of the man himself than I knew now?

In this emergency it naturally occurred to my mind that a countryman of his own, on whom I could rely, might be the fittest person to help me. The first man whom I thought of under these circumstances was also the only Italian with whom I was intimately acquainted—my quaint little friend, Professor Pesca.

The professor has been so long absent from these pages that he has run some risk of being forgotten altogether.

It is the necessary law of such a story as mine that the persons concerned in it only appear when the course of events takes them up—they come and go, not by favour of my personal partiality, but by right of their direct connection with the circumstances to be detailed. For this reason, not Pesca alone, but my mother and sister as well, have been left far in the background of the narrative. My visits to the Hampstead cottage, my mother's belief in the denial of Laura's identity which the conspiracy had accomplished, my vain efforts to overcome the prejudice on her part and on my sister's to which, in their jealous affection for me, they both continued to adhere, the painful necessity which that prejudice imposed on me of concealing my marriage from them till they had learnt to do justice to my wife—all these little domestic occurrences have been left unrecorded because they were not essential to the main interest of the story. It is nothing that they added to my anxieties and embittered my disappointments—the steady march of events has inexorably passed them by.

For the same reason I have said nothing here of the consolation that I found in Pesca's brotherly affection for me, when I saw him again after the sudden cessation of my residence at Limmeridge House. I have not recorded the fidelity with which my warm-hearted little friend followed me to the place of embarkation when I sailed for Central America, or the noisy transport of joy with which he received me when we next met in London. If I had felt justified in accepting the offers of service which he made to me on my return, he would have appeared again long ere this. But, though I knew that his honour and his courage were to be implicitly relied on, I was not so sure that his discretion was to be trusted, and, for that reason only, I followed the course of all my inquiries alone. It will now be sufficiently understood that Pesca was not separated from all connection with me and my interests, although he has hitherto been separated from all connection with the progress of this narrative. He was as true and as ready a friend of mine still as ever he had been in his life.

Before I summoned Pesca to my assistance it was necessary to see for myself what sort of man I had to deal with. Up to this time I had never once set eyes on Count Fosco.

Three days after my return with Laura and Marian to London, I set forth alone for Forest Road, St. John's Wood, between ten and eleven o'clock in the morning. It was a fine day—I had some hours to spare—and I thought it likely, if I waited a little for him, that the Count might be tempted out. I had no great reason to fear the chance of his recognising me in the daytime, for the only occasion when I had been seen by him was the occasion on which he had followed me home at night.

No one appeared at the windows in the front of the house. I walked down a turning which ran past the side of it, and looked over the low garden wall. One of the back windows on the lower floor was thrown up and a net was stretched across the opening. I saw nobody, but I heard, in the room, first a shrill whistling and singing of birds, then the deep ringing voice which Marian's description had made familiar to me. "Come out on my little finger, my pret-pret-pretties!" cried the voice. "Come out and hop upstairs! One, two, three—and up! Three, two, one—and down! One, two, three—twit-twit-twit-tweet!" The Count was exercising his canaries as he used to exercise them in Marian's time at Blackwater Park.

I waited a little while, and the singing and the whistling ceased. "Come, kiss me, my pretties!" said the deep voice. There was a responsive twittering and chirping—a low, oily laugh—a silence of a minute or so, and then I heard the opening of the house door. I turned and retraced my steps. The magnificent melody of the Prayer in Rossini's

Moses, sung in a sonorous bass voice, rose grandly through the suburban silence of the place. The front garden gate opened and closed. The Count had come out.

He crossed the road and walked towards the western boundary of the Regent's Park. I kept on my own side of the way, a little behind him, and walked in that direction also.

Marian had prepared me for his high stature, his monstrous corpulence, and his ostentatious mourning garments, but not for the horrible freshness and cheerfulness and vitality of the man. He carried his sixty years as if they had been fewer than forty. He sauntered along, wearing his hat a little on one side, with a light jaunty step, swinging his big stick, humming to himself, looking up from time to time at the houses and gardens on either side of him with superb, smiling patronage. If a stranger had been told that the whole neighbourhood belonged to him, that stranger would not have been surprised to hear it. He never looked back, he paid no apparent attention to me, no apparent attention to any one who passed him on his own side of the road, except now and then, when he smiled and smirked, with an easy paternal good humour, at the nursery-maids and the children whom he met. In this way he led me on, till we reached a colony of shops outside the western terraces of the Park.

Here he stopped at a pastrycook's, went in (probably to give an order), and came out again immediately with a tart in his hand. An Italian was grinding an organ before the shop, and a miserable little shrivelled monkey was sitting on the instrument. The Count stopped, bit a piece for himself out of the tart, and gravely handed the rest to the monkey. "My poor little man!" he said, with grotesque tenderness, "you look hungry. In the sacred name of humanity, I offer you some lunch!" The organ-grinder piteously put in his claim to a penny from the benevolent stranger. The Count shrugged his shoulders contemptuously, and passed on.

We reached the streets and the better class of shops between the New Road and Oxford Street. The Count stopped again and entered a small optician's shop, with an inscription in the window announcing that repairs were neatly executed inside. He came out again with an opera-glass in his hand, walked a few paces on, and stopped to look at a bill of the opera placed outside a music-seller's shop. He read the bill attentively, considered a moment, and then hailed an empty cab as it passed him. "Opera Box-office," he said to the man, and was driven away.

I crossed the road, and looked at the bill in my turn. The performance announced was *Lucrezia Borgia*, and it was to take place that evening. The opera-glass in the Count's hand, his careful reading of the bill, and his direction to the cabman, all

suggested that he proposed making one of the audience. I had the means of getting an admission for myself and a friend to the pit by applying to one of the scene-painters attached to the theatre, with whom I had been well acquainted in past times. There was a chance at least that the Count might be easily visible among the audience to me and to any one with me, and in this case I had the means of ascertaining whether Pesca knew his countryman or not that very night.

This consideration at once decided the disposal of my evening. I procured the tickets, leaving a note at the Professor's lodgings on the way. At a quarter to eight I called to take him with me to the theatre. My little friend was in a state of the highest excitement, with a festive flower in his button-hole, and the largest opera-glass I ever saw hugged up under his arm.

“Are you ready?” I asked.

“Right-all-right,” said Pesca.

We started for the theatre.