



Angela Carter - The Bloody Chamber And Other Stories

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"The Courtship of Mr. Lyon," British Vogue, "The Erl-King"

and "The Company of Wolves," Bananas; "The Lady of the House of Love," The Iowa Review; "The Werewolf," South-

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The Bloody Chamber

I remember how, that night, I lay awake in the wagon-lit in a tender, delicious ecstasy of excitement, my burning cheek pressed against the impeccable linen of the pillow and the pounding of my heart mimicking that of the great pistons ceaselessly thrusting the train that bore me through the night, away from Paris, away from girlhood, away from the white, enclosed quietude of my mother's apartment, into the unguessable country of marriage.

And I remember I tenderly imagined how, at this very moment, my mother would be moving slowly about the narrow bedroom I had left behind for ever, folding up and putting away all my little relics, the tumbled garments I would not need any more, the scores for which there had been no room in my trunks, the concert programmes I'd abandoned; she would linger over this torn ribbon and that faded photograph with all the half-joyous, half-sorrowful emotions of a woman on her daughter's wedding day. And, in the midst of my bridal triumph, I felt a pang of loss as if, when he put the gold band on my finger, I had, in some way, ceased to be her child in becoming his wife.

Are you sure, she'd said when they delivered the gigantic box that held the wedding dress he'd bought me, wrapped up in tissue paper and red ribbon like a Christmas gift of crystallized fruit. Are you sure you love him? There was a dress for her, too; black silk, with the dull, prismatic sheen of oil on water, finer than anything she'd worn since that adventurous girlhood in Indo-China, daughter of a rich tea planter. My eagle-featured, indomitable mother; what other student at the Conservatoire could boast that her mother had outfaced a junkful of Chinese pirates, nursed a village

through a visitation of the plague, shot a man-eating tiger with her own hand and all before she was as old as I?

'Are you sure you love him?'

'I'm sure I want to marry him,' I said.

And would say no more. She sighed, as if it was with reluctance that she might at last banish the spectre of poverty from its habitual place at our meagre table. For my mother herself had gladly, scandalously, defiantly beggared herself for love; and, one fine day, her gallant soldier never returned from the wars, leaving his wife and child a legacy of tears that never quite dried, a cigar box full of medals and the antique service revolver that my mother, grown magnificently eccentric in hardship, kept always in her reticule, in case--how I teased her--she was surprised by footpads on her way home from the grocer's shop.

Now and then a starburst of lights spattered the drawn blinds as if the railway company had lit up all the stations through which we passed in celebration of the bride. My satin nightdress had just been shaken from its wrappings; it had slipped over my young girl's pointed breasts and shoulders, supple as a garment of heavy water, and now teasingly caressed me, egregious, insinuating, nudging between my thighs as I shifted restlessly in my narrow berth. His kiss, his kiss with tongue and teeth in it and a rasp of beard, had hinted to me, though with the same exquisite tact as this nightdress he'd given me, of the wedding night, which would be voluptuously deferred until we lay in his great ancestral bed in the sea-girt, pinnacled domain that lay, still, beyond the grasp of my imagination ...

that magic place, the fairy castle whose walls were made of foam, that legendary habitation in which he had been born.

To which, one day, I might bear an heir. Our destination, my destiny.

Above the syncopated roar of the train, I could hear his even, steady breathing. Only the communicating door kept me from my husband and it stood open. If I rose up on my elbow, I could see the dark, leonine shape of his head and my nostrils caught a whiff of the opulent male scent of leather and spices that always accompanied him and sometimes, during his courtship, had been the only hint he gave me that he had come into my mother's sitting room, for, though he was a big man, he moved as softly as if all his shoes had soles of velvet, as if his footfall turned the carpet into snow.

He had loved to surprise me in my abstracted solitude at the piano. He would tell them not to announce him, then soundlessly open the door and softly creep up behind me with his bouquet of hot-house flowers or his box of marrons glacés, lay his offering upon the keys and clasp his hands over my eyes as I was lost in a Debussy prelude. But that perfume of spiced leather always betrayed him; after my first shock, I was forced always to mimic surprise, so that he would not be disappointed.

He was older than I. He was much older than I; there were streaks of pure silver in his dark mane. But his strange, heavy, almost waxen face was not lined by experience.

Rather, experience seemed to have washed it perfectly smooth, like a stone on a beach whose fissures have been eroded by successive tides. And sometimes that face, in stillness when he listened to me playing, with the heavy eyelids folded over eyes that always disturbed me by their absolute absence of light, seemed to me like a mask, as if his real face, the face that truly reflected all the life he had led in the world before he met me, before, even, I was born,

as though that face lay underneath this mask. Or else, elsewhere. As though he had laid by the face in which he had lived for so long in order to offer my youth a face unsigned by the years.

And, elsewhere, I might see him plain. Elsewhere. But, where?

In, perhaps, that castle to which the train now took us, that marvellous castle in which he had been born.

Even when he asked me to marry him, and I said: 'Yes,' still he did not lose that heavy, fleshy composure of his. I know it must seem a curious analogy, a man with a flower, but sometimes he seemed to me like a lily. Yes. A lily. Possessed of that strange, ominous calm of a sentient vegetable, like one of those cobra-headed, funereal lilies whose white sheaths are curled out of a flesh as thick and tensely yielding to the touch as vellum. When I said that I would marry him, not one muscle in his face stirred, but he let out a long, extinguished sigh. I thought: Oh! how he must want me! And it was as

though the imponderable weight of his desire was a force I might not withstand, not by virtue of its violence but because of its very gravity.

He had the ring ready in a leather box lined with crimson velvet, a fire opal the size of a pigeon's egg set in a complicated circle of dark antique gold. My old nurse, who still lived with my mother and me, squinted at the ring askance: opals are bad luck, she said. But this opal had been his own mother's ring, and his grandmother's, and her mother's before that, given to an ancestor by Catherine de Medici ... every bride that came to the castle wore it, time out of mind. And did he give it to his other wives and have it back from them? asked the old woman rudely; yet she was a snob. She hid her incredulous joy at my marital coup-

-her little Marquise--behind a façade of fault-finding. But, here, she touched me. I shrugged and turned my back pettishly on her. I did not want to remember how he had loved other women before me, but the knowledge often teased me in the threadbare self-confidence of the small hours.

I was seventeen and knew nothing of the world; my Marquis had been married before, more than once, and I remained a little bemused that, after those others, he should now have chosen me. Indeed, was he not still in mourning for his last wife? Tsk, tsk, went my old nurse.

And even my mother had been reluctant to see her girl whisked off by a man so recently bereaved. A Romanian countess, a lady of high fashion. Dead just three short months before I met him, a boating accident, at his home, in Brittany. They never found her body but I rummaged through the back copies of the society magazines my old nanny kept in a trunk under her bed and tracked down her photograph. The sharp muzzle of a pretty, witty, naughty monkey; such potent and bizarre charm, of a dark, bright, wild yet worldly thing whose natural habitat must have been some luxurious interior decorator's jungle filled with potted palms and tame, squawking parakeets.

Before that? Her face is common property; everyone painted her but the Redon engraving I liked best, *The Evening Star Walking on the Rim of Night*. To see her skeletal, enigmatic grace, you would never think she had been a barmaid in a café in Montmartre until Puvis de Chavannes saw her

and had her expose her flat breasts and elongated thighs to his brush. And yet it was the absinthe doomed her, or so they said.

The first of all his ladies? That sumptuous diva; I had heard her sing Isolde, precociously musical child that I was, taken to the opera for a birthday treat. My first opera; I had heard her sing Isolde. With what white-hot passion had she burned from the stage! So that you could tell she would die young. We sat high up, halfway to heaven in the gods, yet she half-blinded me. And my father, still alive (oh, so long ago), took hold of my sticky little hand, to comfort me, in the last act, yet all I heard was the glory of her voice.

Married three times within my own brief lifetime to three different graces, now, as if to demonstrate the eclecticism of his taste, he had invited me to join this gallery of beautiful women, I, the poor widow's child with my mouse-coloured hair that still bore the kinks of the plaits from which it had so recently been freed, my bony hips, my nervous, pianist's fingers.

He was rich as Croesus. The night before our wedding--a simple affair, at the Mairie, because his countess was so recently gone--he took my mother and me, curious coincidence, to see Tristan. And, do you know, my heart swelled and ached so during the Liebestod that I thought I must truly love him. Yes. I did. On his arm, all eyes were upon me. The whispering crowd in the foyer parted like the Red Sea to let us through. My skin crisped at his touch.

How my circumstances had changed since the first time I heard those voluptuous chords that carry such a charge of deathly passion in them! Now, we sat in a loge, in red velvet armchairs, and a braided, bewigged flunkey brought us a silver bucket of iced champagne in the interval. The froth spilled over the rim of my glass and drenched my hands, I thought: My cup runneth over. And I had on a Poiret dress. He had prevailed upon my reluctant mother to let him buy my trousseau; what would I have gone to him

in, otherwise? Twice-darned underwear, faded gingham, serge skirts, hand-me-downs. So, for the opera, I wore a sinuous shift of white muslin tied

with a silk string under the breasts. And everyone stared at me. And at his wedding gift.

His wedding gift, clasped round my throat. A choker of rubies, two inches wide, like an extraordinarily precious slit throat.

After the Terror, in the early days of the Directory, the aristos who'd escaped the guillotine had an ironic fad of tying a red ribbon round their necks at just the point where the blade would have sliced it through, a red ribbon like the memory of a wound. And his grandmother, taken with the notion, had her ribbon made up in rubies; such a gesture of luxurious defiance! That night at the opera comes back to me even now ... the white dress; the frail child within it; and the flashing crimson jewels round her throat, bright as arterial blood.

I saw him watching me in the gilded mirrors with the assessing eye of a connoisseur inspecting horseflesh, or even of a housewife in the market, inspecting cuts on the slab. I'd never seen, or else had never acknowledged, that regard of his before, the sheer carnal avarice of it; and it was strangely magnified by the monocle lodged in his left eye. When I saw him look at me with lust, I dropped my eyes but, in glancing away from him, I caught sight of myself in the mirror. And I saw myself, suddenly, as he saw me, my pale face, the way the muscles in my neck stuck out like thin wire. I saw how much that cruel necklace became me. And, for the first time in my innocent and confined life, I sensed in myself a potentiality for corruption that took my breath away.

The next day, we were married.

The train slowed, shuddered to a halt. Lights; clank of metal; a voice declaring the name of an unknown, never-to-be visited station; silence of the night; the rhythm of his breathing, that I should sleep with, now, for the rest of my life. And I could not sleep. I stealthily sat up, raised the blind a little and huddled against the cold window that misted over with the warmth of my breathing, gazing out at the dark platform towards those rectangles of domestic lamplight that promised warmth, company, a supper of sausages hissing in a pan on the stove for the station master, his children tucked up in bed asleep in the brick house with the painted shutters ... all the

paraphernalia of the everyday world from which I, with my stunning marriage, had exiled myself.

Into marriage, into exile; I sensed it, I knew it--that, henceforth, I would always be lonely. Yet that was part of the already familiar weight of the fire opal that glimmered like a gypsy's magic ball, so that I could not take my eyes off it when I played the piano. This ring, the bloody bandage of rubies, the wardrobe of clothes from Poiret and Worth, his scent of Russian leather--all had conspired to seduce me so utterly that I could not say I felt one single twinge of regret for the world of tar-tines and maman that now receded from me as if drawn away on a string, like a child's toy, as the train began to throb again as if in delighted anticipation of the distance it would take me.

The first grey streamers of the dawn now flew in the sky and an eldritch half-light seeped into the railway carriage. I heard no change in his breathing but my heightened, excited senses told me he was awake and gazing at me. A huge man, an enormous man, and his eyes, dark and motionless as those eyes the ancient Egyptians painted

upon their sarcophagi, fixed upon me. I felt a certain tension in the pit of my stomach, to be so watched, in such silence. A match struck. He was igniting a Romeo y Julieta fat as a baby's arm.

'Soon,' he said in his resonant voice that was like the tolling of a bell and I felt, all at once, a sharp premonition of dread that lasted only as long as the match flared and I could see his white, broad face as if it were hovering, disembodied, above the sheets, illuminated from below like a grotesque carnival head. Then the flame died, the cigar glowed and filled the compartment with a remembered fragrance that made me think of my father, how he would hug me in a warm fug of Havana, when I was a little girl, before he kissed me and left me and died.

As soon as my husband handed me down from the high step of the train, I smelled the amniotic salinity of the ocean. It was November; the trees, stunted by the Atlantic gales, were bare and the lonely halt was deserted but for his leather-gaitered chauffeur waiting meekly beside the sleek black motor car. It was cold; I drew my furs about me, a wrap of white and black,

broad stripes of ermine and sable, with a collar from which my head rose like the calyx of a wildflower. (I swear to you, I had never been vain until I met him.) The bell clanged; the straining train leapt its leash and left us at that lonely wayside halt where only he and I had descended. Oh, the wonder of it; how all that might of iron and steam had paused only to suit his convenience. The richest man in France.

'Madame.'

The chauffeur eyed me; was he comparing me, invidiously, to the countess, the artist's model, the opera singer? I hid behind my furs as if they were a system of soft shields. My

husband liked me to wear my opal over my kid glove, a showy, theatrical trick--but the moment the ironic chauffeur glimpsed its simmering flash he smiled, as though it was proof positive I was his master's wife. And we drove towards the widening dawn, that now streaked half the sky with a wintry bouquet of pink of roses, orange of tiger-lilies, as if my husband had ordered me a sky from a florist.

The day broke around me like a cool dream.

Sea; sand; a sky that melts into the sea--a landscape of misty pastels with a look about it of being continuously on the point of melting. A landscape with all the deliquescent harmonies of Debussy, of the études I played for him, the reverie I'd been playing that afternoon in the salon of the princess where I'd first met him, among the teacups and the little cakes, I, the orphan, hired out of charity to give them their digestive of music.

And, ah! his castle. The faery solitude of the place; with its turrets of misty blue, its courtyard, its spiked gate, his castle that lay on the very bosom of the sea with seabirds mewing about its attics, the casements opening on to the green and purple, evanescent departures of the ocean, cut off by the tide from land for half a day ... that castle, at home neither on the land nor on the water, a mysterious, amphibious place, contravening the materiality of both earth and the waves, with the melancholy of a mermaid who perches on her rock and waits, endlessly, for a lover who had drowned far away, long ago. That lovely, sad, sea-siren of a place!

The tide was low; at this hour, so early in the morning, the causeway rose up out of the sea. As the car turned on to the wet cobbles between the slow margins of water, he reached out for my hand that had his sultry, witchy ring on it, pressed my fingers, kissed my palm with extraordinary

tenderness. His face was as still as ever I'd seen it, still as a pond iced thickly over, yet his lips, that always looked so strangely red and naked between the black fringes of his beard, now curved a little. He smiled; he welcomed his bride home.

No room, no corridor that did not rustle with the sound of the sea and all the ceilings, the walls on which his ancestors in the stern regalia of rank lined up with their dark eyes and white faces, were stippled with refracted light from the waves which were always in motion; that luminous, murmurous castle of which I was the chatelaine, I, the little music student whose mother had sold all her jewellery, even her wedding ring, to pay the fees at the Conservatoire.

First of all, there was the small ordeal of my initial interview with the housekeeper, who kept this extraordinary machine, this anchored, castellated ocean liner, in smooth running order no matter who stood on the bridge; how tenuous, I thought, might be my authority here! She had a bland, pale, impassive, dislikeable face beneath the impeccably starched white linen head-dress of the region. Her greeting, correct but lifeless, chilled me; daydreaming, I dared presume too much on my status ...

briefly wondered how I might install my old nurse, so much loved, however cosily incompetent, in her place. Ill-considered schemings! He told me this one had been his foster mother; was bound to his family in the utmost feudal complicity, 'as much part of the house as I am, my dear'.

Now her thin lips offered me a proud little smile. She would be my ally as long as I was his. And with that, I must be content.

But, here, it would be easy to be content. In the turret suite he had given me for my very own, I could gaze out over the

tumultuous Atlantic and imagine myself the Queen of the Sea. There was a Bechstein for me in the music room and, on the wall, another wedding present--an early Flemish primitive of Saint Cecilia at her celestial organ. In the prim charm of this saint, with her plump, sallow cheeks and crinkled brown hair, I saw myself as I could have wished to be. I warmed to a loving sensitivity I had not hitherto suspected in him. Then he led me up a delicate spiral staircase to my bedroom; before she discreetly vanished, the housekeeper set him chuckling with some, I dare say, lewd blessing for newlyweds in her native Breton. That I did not understand. That he, smiling, refused to interpret.

And there lay the grand, hereditary matrimonial bed, itself the size, almost, of my little room at home, with the gargoyles carved on its surfaces of ebony, vermilion lacquer, gold leaf; and its white gauze curtains, billowing in the sea breeze. Our bed. And surrounded by so many mirrors! Mirrors on all the walls, in stately frames of contorted gold, that reflected more white lilies than I'd ever seen in my life before. He'd filled the room with them, to greet the bride, the young bride. The young bride, who had become that multitude of girls I saw in the mirrors, identical in their chic navy blue tailor-mades, for travelling, madame, or walking. A maid had dealt with the furs.

Henceforth, a maid would deal with everything.

'See,' he said, gesturing towards those elegant girls. 'I have acquired a whole harem for myself!'

I found that I was trembling. My breath came thickly. I could not meet his eye and turned my head away, out of pride, out of shyness, and watched a dozen husbands approach me in a dozen mirrors and slowly, methodically, teasingly, unfasten the buttons of my jacket and slip it from my shoulders. Enough! No; more! Off comes the skirt; and,

next, the blouse of apricot linen that cost more than the dress I had for first communion. The play of the waves outside in the cold sun glittered on his monocle; his movements seemed to me deliberately coarse, vulgar. The blood rushed to my face again, and stayed there.

And yet, you see, I guessed it might be so--that we should have a formal disrobing of the bride, a ritual from the brothel. Sheltered as my life had been, how could I have failed, even in the world of prim bohemia in which I lived, to have heard hints of his world?

He stripped me, gourmand that he was, as if he were stripping the leaves off an artichoke--but do not imagine much finesse about it; this artichoke was no particular treat for the diner nor was he yet in any greedy haste. He approached his familiar treat with a weary appetite. And when nothing but my scarlet, palpitating core remained, I saw, in the mirror, the living image of an etching by Rops from the collection he had shown me when our engagement permitted us to be alone together ... the child with her sticklike limbs, naked but for her button boots, her gloves, shielding her face with her hand as though her face were the last repository of her modesty; and the old, monocled lecher who examined her, limb by limb. He in his London tailoring; she, bare as a lamb chop. Most pornographic of all confrontations. And so my purchaser unwrapped his bargain. And, as at the opera, when I had first seen my flesh in his eyes, I was aghast to feel myself stirring.

At once he closed my legs like a book and I saw again the rare movement of his lips that meant he smiled.

Not yet. Later. Anticipation is the greater part of pleasure, my little love.

And I began to shudder, like a racehorse before a race, yet also with a kind of fear, for I felt both a strange, impersonal arousal at the thought of love and at the same time a repugnance I could not stifle for his white, heavy flesh that had too much in common with the armfuls of arum lilies that filled my bedroom in great glass jars, those undertakers' lilies with the heavy pollen that powders your fingers as if you had dipped them in turmeric. The lilies I always associate with him; that are white. And stain you.

This scene from a voluptuary's life was now abruptly terminated. It turns out he has business to attend to; his estates, his companies--even on your honeymoon? Even then, said the red lips that kissed me before he left me alone with my bewildered senses--a wet, silken brush from his beard; a hint of the pointed tip of the tongue.

Disgruntled, I wrapped a negligé of antique lace around me to sip the little breakfast of hot chocolate the maid brought me; after that, since it was second nature to me, there was nowhere to go but the music room and soon I settled down at my piano.

Yet only a series of subtle discords flowed from beneath my fingers: out of tune ... only a little out of tune; but I'd been blessed with perfect pitch and could not bear to play any more. Sea breezes are bad for pianos; we shall need a resident piano-tuner on the premises if I'm to continue with my studies! I flung down the lid in a little fury of disappointment; what should I do now, how shall I pass the long, sea-lit hours until my husband beds me?

I shivered to think of that.

His library seemed the source of his habitual odour of Russian leather. Row upon row of calf-bound volumes, brown and olive, with gilt lettering on their spines, the

octavo in brilliant scarlet morocco. A deep-buttoned leather sofa to recline on. A lectern, carved like a spread eagle, that held open upon it an edition of Huysmans's *Là-bas*, from some over-exquisite private press; it had been bound like a missal, in brass, with gems of coloured glass. The rugs on the floor, deep, pulsing blues of heaven and red of the heart's dearest blood, came from Isfahan and Bokhara; the dark panelling gleamed; there was the lulling music of the sea and a fire of apple logs. The flames flickered along the spines inside a glass-fronted case that held books still crisp and new. Eliphaz Levy; the name meant nothing to me. I squinted at a title or two: *The Initiation*, *The Key of Mysteries*, *The Secret of Pandora's Box*, and yawned.

Nothing, here, to detain a seventeen-year-old girl waiting for her first embrace. I should have liked, best of all, a novel in yellow paper; I wanted to curl up on the rug before the blazing fire, lose myself in a cheap novel, munch sticky liqueur chocolates. If I rang for them, a maid would bring me chocolates.

Nevertheless, I opened the doors of that bookcase idly to browse. And I think I knew, I knew by some tingling of the fingertips, even before I