

He began to play. Margaret was hardly surprised that he played marvellously. Yet it was almost incredible that those fat, large hands should have such a tenderness of touch. His fingers caressed the notes with a peculiar suavity, and he drew out of the piano effects which she had scarcely thought possible. He seemed to put into the notes a troubling, ambiguous passion, and the instrument had the tremulous emotion of a human being. It was strange and terrifying. She was vaguely familiar with the music to which she listened; but there was in it, under his fingers, an exotic savour that made it harmonious with all that he had said that afternoon. His memory was indeed astonishing. He had an infinite tact to know the feeling that occupied Margaret's heart, and what he chose seemed to be exactly that which at the moment she imperatively needed. Then he began to play things she did not know. It was music the like of which she had never heard, barbaric, with a plaintive weirdness that brought to her fancy the moonlit nights of desert places, with palm trees mute in the windless air, and tawny distances. She seemed to know tortuous narrow streets, white houses of silence with strange moon-shadows, and the glow of yellow light within, and the tinkling of uncouth instruments, and the acrid scents of Eastern perfumes. It was like a procession passing through her mind of persons who were not human, yet existed mysteriously, with a life of vampires. Mona Lisa and Saint John the Baptist, Bacchus and the mother of Mary, went with enigmatic motions. But the daughter of Herodias raised her hands as though, engaged for ever in a mystic rite, to invoke outlandish gods. Her face was very pale, and her dark eyes were sleepless; the jewels of her girdle gleamed with sombre fires; and her dress was of colours that have long been lost. The smile, in which was all the sorrow of the world and all its wickedness, beheld the wan head of the Saint, and with a voice that was cold with the coldness of death she murmured the words of the poet:

'I am amorous of thy body, Iokanaan! \* Thy body is white like the lilies of a field that the mower hath never mowed. Thy body is white like the snows that lie on the mountains of Judea, and come down into the valleys. The roses in the garden of the Queen of Arabia are not so

white as thy body. Neither the roses in the garden of the Queen of Arabia, the garden of spices of the Queen of Arabia, nor the feet of the dawn when they light on the leaves, nor the breast of the moon when she lies on the breast of the sea... There is nothing in the world so white as thy body. Suffer me to touch thy body.'

Oliver Haddo ceased to play. Neither of them stirred. At last Margaret sought by an effort to regain her self-control.

'I shall begin to think that you really are a magician,' she said, lightly.

\* A quote from Oscar Wilde's play *Salome*.

William Somerset Maugham, *The Magician* (1908)

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### Piano

Softly, in the dusk, a woman is singing to me;  
Taking me back down the vista of years, till I see  
A child sitting under the piano, in the boom of the tingling strings  
And pressing the small, poised feet of a mother who smiles as she sings.

In spite of myself, the insidious mastery of song  
Betrays me back, till the heart of me weeps to belong  
To the old Sunday evenings at home, with winter outside  
And hymns in the cosy parlour, the tinkling piano our guide.

So now it is vain for the singer to burst into clamour  
With the great black piano appassionato. The glamour  
Of childish days is upon me, my manhood is cast  
Down in the flood of remembrance, I weep like a child for the past.

D. H. Lawrence "Piano",

## The Weary Blues

Droning a drowsy syncopated tune,  
Rocking back and forth to a mellow croon,  
I heard a Negro play.  
Down on Lenox Avenue the other night  
By the pale dull pallor of an old gas light  
He did a lazy sway . . .  
He did a lazy sway . . .  
To the tune o' those Weary Blues.  
With his ebony hands on each ivory key  
He made that poor piano moan with melody.  
O Blues!  
Swaying to and fro on his rickety stool  
He played that sad raggy tune like a musical fool.  
Sweet Blues!  
Coming from a black man's soul.  
O Blues!  
In a deep song voice with a melancholy tone  
I heard that Negro sing, that old piano moan--  
"Ain't got nobody in all this world,  
Ain't got nobody but ma self.  
I's gwine to quit ma frownin'  
And put ma troubles on the shelf."

Thump, thump, thump, went his foot on the floor.  
He played a few chords then he sang some more--  
"I got the Weary Blues  
And I can't be satisfied.  
Got the Weary Blues  
And can't be satisfied--  
I ain't happy no mo'  
And I wish that I had died."  
And far into the night he crooned that tune.

The stars went out and so did the moon.  
The singer stopped playing and went to bed  
While the Weary Blues echoed through his head.  
He slept like a rock or a man that's dead.

Langston Hughes, "The Weary Blues" (1926)